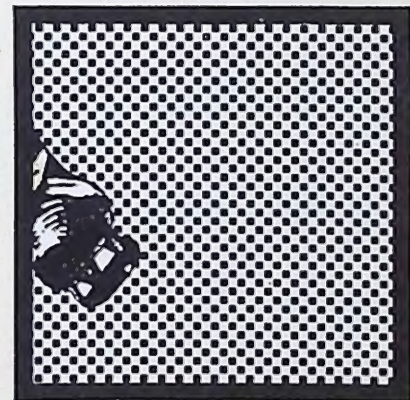
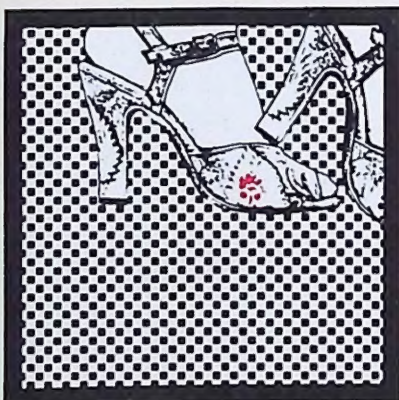
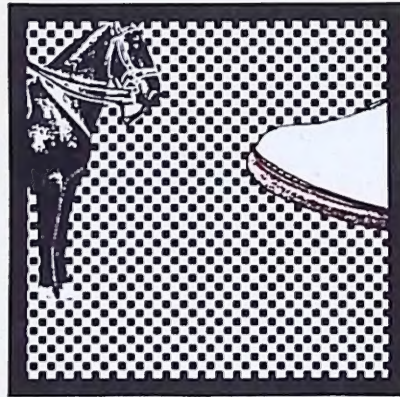


cinema Canada

Part one

#37

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**Canadian Cinema and Canadian Culture:
Time to Take a Stand**

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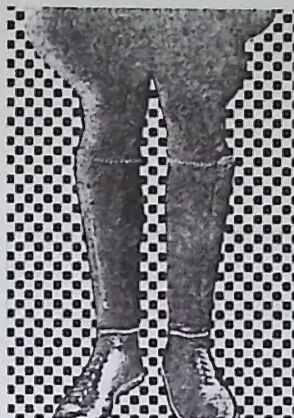
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Cover:

Veronika Soul, Montreal filmmaker, read Peter Harcourt's article (p. 30) and concluded that Canadians didn't yet know where they stood on the question of a culturally oriented national cinema. Her footnotes accompany several articles and grace the cover.

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In The Next Issue

"Canadian Culture and Canadian Cinema: Part Two" will include articles on Canadian independent production of short films, Canadian films seen from the spectator's point of view, and a few profiles of people who have, nevertheless, made a living from the industry.

it's time to

EDITORIAL

Ever since Gérard Pelletier's speech on July 4, 1972, the various Secretaries of State have reaffirmed their interest in a feature film industry and have promised to write a coherent film policy. Mr. John Roberts has told us we can expect this policy during the month of June.

Meanwhile, the federal agencies involved in filming (the Canadian Film Development Corp., the National Film Board, the Film Festivals Bureau) and those whose activities affect the industry (the CBC, the Canadian Radio-Television and Telecommunications Commission and the Minister of Revenue) have all continued to make decisions, changing bit by bit the environment in which this industry has continued to grow. There has been no federal film policy to guide their decisions.

So there have been ups and downs. One of the more promising – and more troubling – periods is the one we're going through. While the 100 per cent capital cost allowance granted to investors in Canadian films has proved to everybody that there is indeed money available for production, the organization and execution of some of the recent features has given rise to doubt; is it wise to encourage feature production in the absence of a coherent government policy?

Why should the Secretary of State be interested in feature films anyway? The bulk of filming in Canada is done by those who film commercials, sponsored films, educational films and other documentaries. These companies are the permanent employers of staff, and train the people who may eventually work in features. The owners of these companies work full time at filming, and few of them are heavily involved in features.

One can only conclude that the Secretary of State is interested in features because the government realizes the tremendous cultural potential of a feature, well made and widely seen. Were the government interested primarily in the commercial aspects, it would have called on the Minister of Industry and Commerce to oversee the development of features in Canada.



The Random House Dictionary states that culture is "the sum total ways of living built up by a group of human beings and transmitted from one generation to another." It is the knowledge and acceptance of who one is, where one lives and how. It is also built of respect.

Biologically, a culture is a specially prepared environment which encourages growth.

Artistically, culture is the pursuit of enlightenment and excellence. This involves critical evaluation of cultural activities and their impact upon a given people.

Translated to film, the requirements of culture do not set up the 'artistic-noncommercial film' and oppose it to an entertaining, money-making one. The opposition is spurious.

A culturally viable film is one in which the central idea corresponds to – i.e., is in harmony with – the way one lives. It should reflect

take a stand

values which are particular to a place and be made by the creative people best suited to interpret these values. It does not preclude using ideas and talents which are not native to a particular culture, as long as the cultural integrity of the film is respected.

More often than not, the producer is called upon to insure that the requirements of "culture" are met. To make a Canadian film in which the government is a partner – either through direct investment or because of a tax advantage – a Canadian producer should be fully in control and answerable to the public for the quality of his film.



Never has there been so much confusion about why Canada is promoting the feature film industry or what goals are to be achieved.

Item: The promoters of the Anglo-Canadian co-production **Leopard in the Snow** took out a full-page ad in *Variety*, omitted the name of the Canadian producer, and added the words, "These credits are not deemed to be contractual."

Item: The Canadian producer of **The Great Day**, an Italo-Canadian co-production, had to cable to Italy to find out who was the cinematographer on the film, and this despite the fact that the film is finished and ready for screening at Cannes.

Item: While 16 Canadian features or co-productions have been made since Nov. 1, 1976, the local technicians are inactive, many producers can't raise money for their films, and the situation is deemed to be "unhealthy" by almost every Canadian producer with any kind of track record.

Item: The Canadian Motion Picture Distributors Association has presented a brief stating, "The feature film industry is primarily a commercial enterprise geared to the 'leisure time' market. The other aspects include culture and education; however, it is our view that these are secondary to the main function..."

Item: For years, the Film Festivals Bureau has encouraged the distribution of Canadian film publications in their festival office at Cannes. This year, it has refused to allow this distribution. The reason given is that the film reviews included in these magazines (the 'cultural' aspect) are harmful to the government's promotional effort.

Item: The National Film Board of Canada is not harnessed to a commercial imperative. This year, its production includes three of the five Canadian films invited to the Cannes Fest, a sign that the pursuit of excellence and cultural integrity has its rewards internationally.

It is indeed time to take a stand. Will Canada encourage helter-skelter feature filmmaking, regardless of the cultural benefits of such activity? Or will we all have the courage to analyze the situation, set our priorities straight, and make decisions which will benefit the nation culturally?

We do have a choice, if we care to exercise it.

Connie and Jean-Pierre Tadros



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Gordon Pinsent
Writer, Actor

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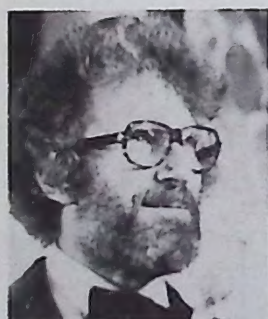
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Al Waxman
Actor, Producer, Director



"In recognition and gratitude, we in Canada should support fully those individuals and organizations who continue the fight to establish a viable Canadian film industry."

Christopher Chapman, csc, cfe (Hon)
President, Directors' Guild of Canada

"Looking at the dismal state of the feature film industry, we are fortunate that the government has not become the saviour of the commercial and documentary world.

I look forward to the day when Canadians can work freely in their own country without the 'blessings' of the United States."

Reginald H. Morris, csc
Director of Photography



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REVERB

The Audience Counts

Dear Sir:

As a freelance writer personally acquainted with both the director and the performers of David Leach's dance movie *Expansion*, I read Natalie Edwards' review with some interest (in the February, 1977, issue). Although her comments on the cinematic qualities of the film were well expressed, she missed the point of the film's inclusion of the audience, by failing to watch carefully. The audience members, as in Ms. Shaffer and Garfield's original choreography of *Green Piece*, were repeating the specific motions which, as modules, formed the second, more rapid segment of the dance. Thus, their inclusion in the dance (and by "expansion", the film) was not merely arbitrary or artificial but an intriguing suggestion of energy moving outward to the audience from the performers.

Ms. Edwards terms dance "the abstraction of an idea into its visual equivalent" and finds the film's use of the audience "more intellectual than satisfactory." Dance, however abstract its principles and intent, is only immediately appreciable as concrete gestures, mass, volume, rhythm; and the echoing of the dancer's specific movements by the audience at the film's end seemed to me clear enough to make the finale more than just a concept.

Sincerely,

John Oughton

Happiness Is ENG

Mr. Robert Rouveroy
CINEMA CANADA
406 Jarvis Street
Toronto M4Y 2G6
Canada

Dear Mr. Rouveroy:

It was with considerable interest that I read your column in the February 1977 issue of *Cinema Canada*. I've been a film cameraman here in the States since 1968. But at the end of last year I got into ENG for the first time.

We do quite a bit of work for *CBS News*, as well as filming documentaries and educational films. With some trepidation we purchased an RCA TK-76 color camera and a JVC 4400 3/4" portable VCR. We've had 24 days of rental in the first 100 days we've

had the equipment in service. And I must say it's been a hell of an experience!

So far our gamble has paid off. But we're not getting anywhere near \$1000 a day for the equipment. Maybe Camera Mart can get that, but we get between \$400 and \$600 a day. The lower figure, in fact, is the one CBS has set as its freelance rental rate.

The equipment has held up quite well. The camera is just now being checked out for the first time since we bought it three months ago. It has performed like a charm. The recorder is coming back from the shop now after having had a power transistor (that I caused to blow when I inadvertently shorted a circuit) replaced. As you mentioned, the low-light capabilities of the camera are nothing short of remarkable.

It's taken a while to get used to shooting tape. The camera makes no noise, which at first I found very disconcerting (I felt as though I had no control over anything). Then there's the matter of the control track - without which the editor cannot edit, which means you have to be rolling at least five seconds before the shot becomes usable, or the edit will not take. And one mustn't forget to white-balance. It's taken a while to get used to these odd quirks of video.

When we bought our TK-76 we were one of the first freelance crews on the East Coast to go video. Now there are a few more with high-quality cameras, but the number is still a handful. I know lots of film cameramen who are waiting around for the Thomson-CSF Microcam to come out before they switch over. That means they'll not have a camera for at least a year - giving us that much more time to break into the market. With a year's head-start we can do wonders to the competition. We're the first on our block and we're doing our best to make the most of it.

At this point I have no regrets about moving into video. Our system cost us about \$45,000 complete (we let the network or the stations worry about the time-base-corrector). We're getting a lot of work we wouldn't have got without the video capability and we're having lots of fun. But then we haven't neglected film. Tomorrow we're doing a job for CBS and we're doing it on film (mostly because they asked us to). But that's fine with us because we like film a lot. We just did a little documentary on public television and did it on film because editing film is much easier (to us) than editing tape (which we tried once and gave up as hopelessly complicated and primitive).

Anyway, I don't know how much use these comments from ones in the midst of the revolution might be - but thanks for writing about the writing on the wall.

Steve Smith
Williamsport, Pa.

NFB:

The Beat Goes On

Dear Friends:

Just a note to say that recent issues have been enjoyable and informative. The only small criticism I have concerns the number of times Stephen Chesley's name appears. His reporting is really fine, but there must be a way of gathering his material under a column system so that the same name doesn't appear at least a dozen times under short bits as is the case in Issue No. 34-35.

As a working colleague of Tom Bindon and an admiring acquaintance of Ron Blumer, I feel the urge to comment on the dialogue appearing in the Reverb section. I find myself in basic agreement with both of them, but there are still a lot of things left unsaid.

Ron's needs as a professional filmmaker cum teacher are very specialized. Looking at the whole country over a time-frame of the past 15 years, I think the taxpayer has been pretty well served by the distribution function of the National Film Board. While I agree with Ron Blumer that serious film users need "particular films on particular dates" I'm wondering if that's really the "name of the game." If it is, then the local authorities offering film courses will have to budget for more than the teacher's salary.

I appreciate Tom's effort to deflect some of the criticism aimed at National Film Board Distribution Representatives and feel that perhaps we ourselves should stand up and be counted. There are approximately 40 of us across the country who have been on the receiving end of education's ultimate relationship to the National Film Board since the media consciousness explosion of the early '60s in all 10 provinces! Collectively, I think we have been paying our dues pretty well.

It's a little like criticizing a doctor in rural Guatemala for not attending properly to the needs of his patients. If this country wants to balance media literacy with commercial and technical development in the media then the Auditor General might suggest some criteria for focusing a little more energy in that direction.

Truly yours,

Dan Driscoll

NFB
Distribution Representative
Charlottetown,
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IN CANADA ASTRAL BELLEVUE PATHÉ

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Tom Conti
Produced by: Peter Feterman, Alfred Pariser
Directed by: Richard Loncraine
Executive Producer: Julian Melzack

RITUALS

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Directed by: Peter Carter
Produced by: Lawrence Dane
Executive Producer: Harold Greenberg
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LOVE AT FIRST SIGHT

Starring: Dan Aykroyd, Jane Mallett, Mary
Ann McDonald
Written & Directed by: Rex Bromfield
Produced by: Peter O'Brian

ANGELA

Starring: Sophia Loren, John Vernon, Steve
Railsback, John Huston
Produced by: Claude Héroux
Directed by: Boris Sagal
Executive Producer: Zev Braun

THE UNCANNY

Starring: Peter Cushing, Samantha Eggar, Ray
Milland, Susan Penhaligon, Donald Pleasance,
Kate Reid, Alexandra Stewart, John Vernon
Directed by: Denis Héroux
Produced by: Claude Héroux and René Dupont
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Charles Champlin
L.A. Times CALENDAR
November 28, 1976

"... Not only did that last reel include some of the most wildly exciting fight footage ever put on the screen, but it also provided an emotionally gratifying capstone to a picture that is truly an ode to the human spirit... And a final word must be said for James Crabe's incredible camera work—not only his stunning views of Philadelphia's historic monuments, but the squalor of the South Philadelphia slums, two breath-taking swoops up the broad steps of the Philadelphia Art Museum, a protracted run past swinging sides of beef in a meat-packing plant, and, of course, the virtuoso photography of the climactic bout... In many ways, ROCKY is a picture that should make movie history."

Arthur Knight
The Hollywood Reporter
November 5, 1976

Camera Operator Garrett Brown, inventor of the system, is seen using the STEADICAM stabilized camera system to film the dramatic fight sequence in ROCKY. James Crabe was Director of Photography.



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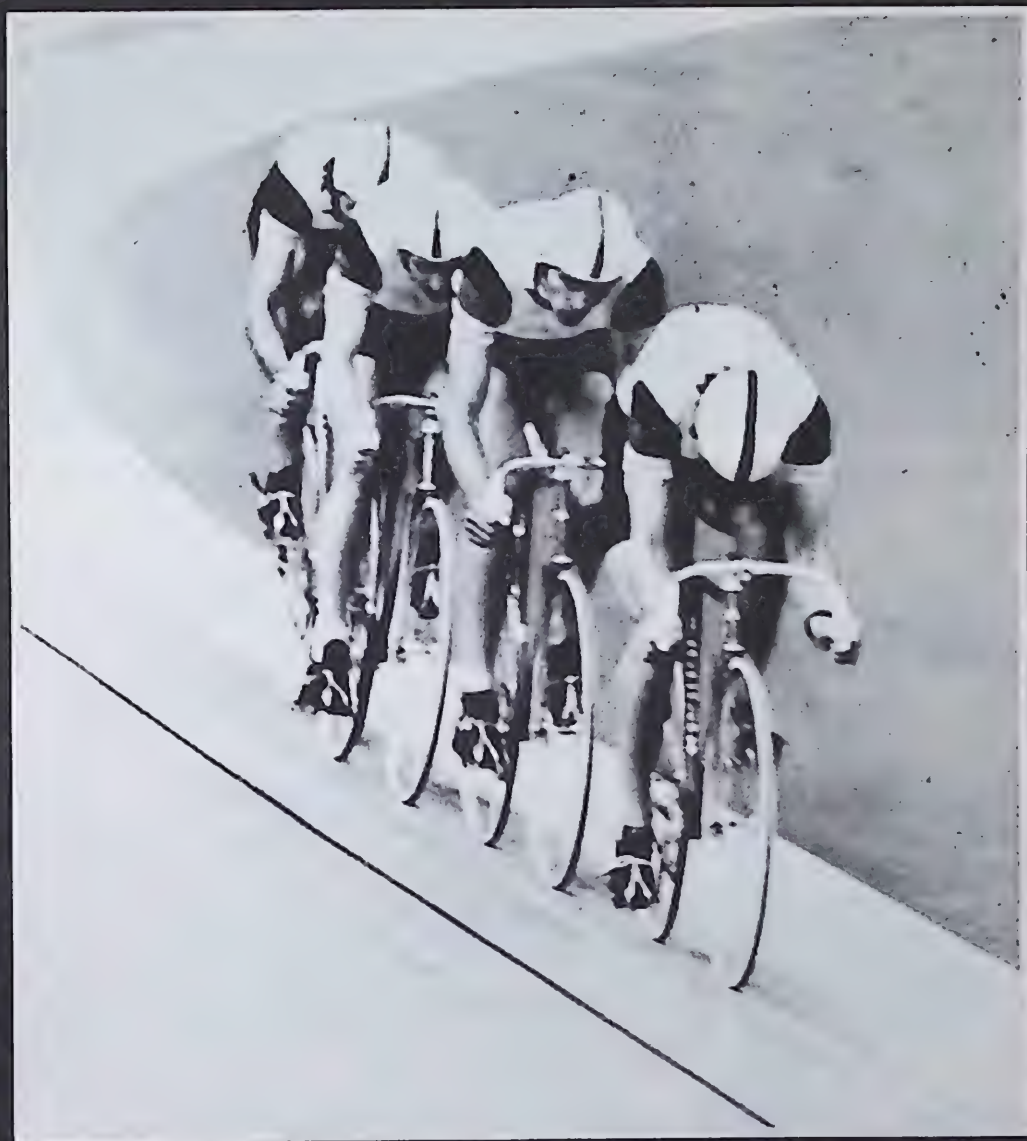
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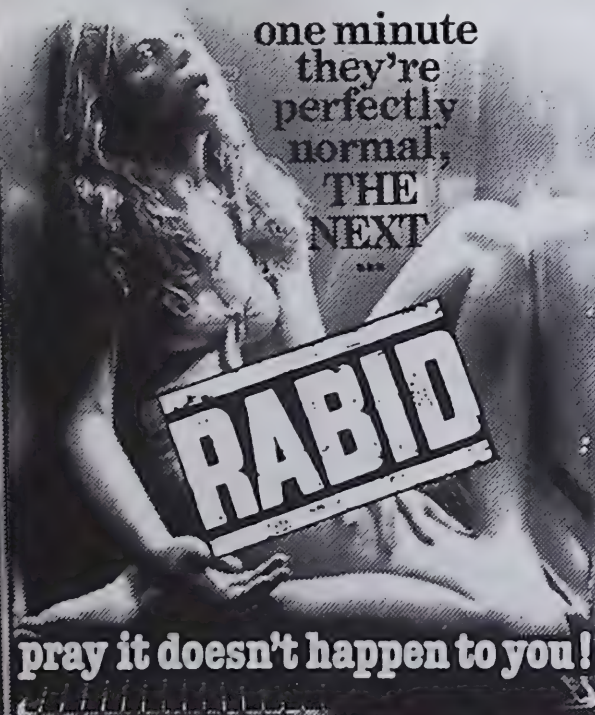
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— Alfred Pariser

THE ILLUSTRATED NEWS

THE WEATHER

The situation should
 stabilize in June,
 sending some to look
 for more hospitable
 climes.

Vol. 1, no. 5



Scene from J.A. Martin *photographe*

Welcome Change at Cannes

Two Canadian films have been chosen for the official competition at the International Film Festival at Cannes which opens on May 13: *J.A. Martin photographe* by Jean Beaudin and *Le vieux pays où Rimbaud est mort* by Jean-Pierre Lefebvre. This is a welcome change from last year when no Canadian feature was screened in competition.

In addition, three films have been invited to other events which run simultaneously with the competition. The Alberta-made *Why Shoot the Teacher?* by Silvio Narizzano will be screened in the Directors' Fortnight, while *Ethnocide* by Mexican Paul Leduc will be shown in the Critics' Week. The latter is a National Film Board production.

Finally, Robin Spry's NFB feature *One Man* has been invited to participate in a selection called *L'air du temps*. These are films with special relevance to the problems of modern society.

The Cannes Fest is also the largest marketplace in the world for feature films, and some 500 films will probably be screened in the Film Market. Films are registered there by individual producers and world sales agents, and the screenings are continual during a two-week period.

As usual, the Film Festivals Bureau from Ottawa has organized a delegation to represent Canadian interests at Cannes. This year, the delegation will be smaller than in other years. The staff will include about 13 people, working in administra-

tion, press relations, marketing and general PR.

The Festivals Bureau acts as a general clearinghouse for questions about Canadian production, and coordinates the promotional effort. This year, the Canadian Film Development Corp. will field a strong staff. Armand Cournoyer and Ken Rosenberg will be on hand, equipped with video-cassettes of Canadian features past and present and screening facilities.

The Vox Theatre will be rented by the Festivals Bureau for special screenings of Canadian films. Reflecting a diminishing interest on the part of Canadian producers in using the Canadian facilities, only 13 features are registered for these screenings. Last year, 21 films were seen at the Vox.

This year, the following films

will be screened: *Je suis loin de toi mignonne* by Claude Fournier, *Rabid* by David Cronenberg, *L'ange et la femme* by Gilles Carle, *Cathy's Curse* by Eddy Matalon, *Parlez-nous d'amour* by Jean-Claude Lord, *Le soleil se lève en retard* by André Brassard, *Outrageous* by Richard Benner, *Les jeux de la XXI Olympiade* by Jean-Claude Labrecque, *Rituals* by Peter Carter, *Jacob Two-Two Meets the Hooded Fang* by Theodore Flicker, *The Rubber Gun Show* by Alan Moyle, *One Man* by Robin Spry and *That's Country* by Clarke DaPrato.

In addition, Quebec will send a representative from the Direction Générale du Cinéma, Michel Chabot, to head up its provincial delegation. Chabot will have his headquarters with in the Festivals Bureau offices.

Morton Gains Global

In a surprise counterbid, Global Ventures Western, headed by Odeon-Morton Theatres head Paul Morton, purchased full control of Global Communications in March. The deal was approved by the CRTC.

IWC Communications and Global Western purchased the network from the original owners when bankruptcy threatened soon after it opened. The two new partners had a buy-sell agreement whereby if one side made an offer, the other could accept or present the offer to the first proposer; the first proposer was bound to accept, subject to CRTC approval. IWC obviously felt that Morton and his partners — Winnipeg lawyer I.A. Asper, Seymour Epstein and Gurston Rosenberg of Toronto — would accept the \$6.8 million bid. They didn't, but offered to buy out IWC. The CRTC approved the Global purchase in late March. As of April 5, when all transactions were



Paul Morton

complete, Global Ventures Western owns 82% of the shares and Seymour Epstein 18%.

IWC had board members and Global president Al Slaight; all resigned, Morton is now pres-

ident and in addition to the above four partners, new members of the board are Duncan Jessiman, a Winnipeg lawyer; John Elder, counsel to Global Communications in Toronto; and three new members still to be named. Asper is chairman of the board.

Plans for the new owners include spending \$1 million to improve the studios so they can be rented out; upgrading Canadian content, especially news and public affairs; clearing up Global's outstanding debt.

The network is on a solid financial footing for the first year of its life, and recently scored some programming coups: it will broadcast the Nixon memoirs and has made a deal for all Norman Lear's TV shows, thus cutting CBC and CTV off.

A loss was the departure of Peter Trueman to CTV; he'll work on the two weekly pubaffairs shows at the network.

Meanwhile IWC and Al Slaight are looking around for more deals.

Stephen Chesley

Combines Charges

Last February the CCFM announced a request for an inquiry into the activities of foreign distributors and exhibitors via the Combines Investigation Branch of the Federal Ministry of Consumer and Corporate Affairs. All remained quiet, with only a peep when the feds descended on the offices in early summer and seized records. Now the first small noise begins a potential ripple to a shout, for during March Columbia Pictures and its Canadian president Harvey Harnick were charged under criminal law for setting prices.

The Bijou Theatre in the Toronto suburb of Scarborough was forced to charge the same as simultaneous screenings in downtown houses, thus restricting trade. Court date is set for April 22.

Not a big deal over-all, it's true. But the importance lies in the fact that the Mounties and the combines investigators not only didn't drop the inquiry — as they have a right to do — but followed it up by laying charges.

Censor Squeeze in Manitoba

For the first time in four years Winnipeg police have seized a film from a city theatre on grounds that the film contravened the obscenity laws.

Joseph Gabrielle, manager of the Venus Theatre, 801 Sargent Ave., has been charged with "exposing an obscene film to the public".

In the fall of 1973, a now-famous test case involving obscenity charges against *Last Tango in Paris* was believed to have spelled the end of such pointless — and expensive — trials, especially when the law is not clear on exactly what obscenity is. *Last Tango in Paris* was judged not obscene by a 3-to-2 decision in the Manitoba Court of Appeal.

Police seized the film *Anomalies*, distributed by Art Films of Montreal, March 18 on the advice of the attorney-general's department.

"We (the police) can't do anything in such matters without the authority of the attorney-gen-

eral's department," a police spokesman said.

The film, however, which was showing at a theatre specializing in skin flicks, did not receive any complaints from the public, and was seized solely upon police investigation. Charges were laid after morality officers viewed the film.

Anomalies was submitted to the Manitoba Film Classification Board January 24 and was classified restricted adult, meaning that no person under 18 could be admitted to the theatre.

The film, according to public relations director Joe Matthews, is a documentary sex education film which shows simulated sex and frontal nudity by both sexes.

Mr. Gabrielle has been on the court docket through week-to-week remands since his first appearance in provincial court March 23. Cases can be remanded weekly until a trial date is set which, as a rule, takes about five or six months, from the time of the first court appearance.

About 4,000 to 5,000 theatre patrons saw the film before it was seized, said the Venus Theatre spokesman, adding that signs were posted at the theatre doors warning patrons not to attend if they might be offended.

The film was shown for six days before morality officers arrived at the theatre shortly before noon March 18 and began to remove advertisements for the film.

Mr. Matthews said that detectives came "at least four or five times" and a total of at least seven detectives viewed the film before it was seized.

He said that as nearly as he could recall, a detective was present on the first night the film was shown as is the case with most films shown at the Venus. Detectives attend on either the first or second evening of any new film, he said.

In handing down his decision in the *Last Tango in Paris* case, Chief Justice Samuel Freedman said: "The times are relevant,

however, to the central issue whether there has been an undue exploitation of sex in the film... to isolate particular portions, and to found a conclusion based on portions alone would be unfair and contrary to the law as declared by our highest courts."

Persons within the bureaucratic system have stated they can not understand why *Anomalies* was seized and the owner charged, when equally "raunchy" fare has passed unnoticed by the public — except those who frequent the Venus Theatre.

Oddly enough when *Last Tango in Paris* was seized it was an election year. The Manitoba (NDP) attorney-general, Al Mackling, who brought forth the charges, was soundly defeated in his constituency.

Manitoba will be having another provincial election this year, leaving one wondering if the present attorney-general, Howard Pawley, was not engaging in some kind of perverted political suicide.

Lee Rolfe

Fest of Festivals: Take Two



Festival of Festivals

TORONTO OCTOBER 18TH-24TH 1976

Festival of Festivals director Bill Marshall addressed a press conference in Toronto in March, held to summarize last year's event and announce tentative plans and definite dates for this year's happening.

Dates are from September 9 to 18, including two weekends. Galas will be held only on week-

end evenings this year. Headquarters will again be the Harbour Castle Hotel, now affiliated with the Hilton chain, thus allowing worldwide reservations through the Hilton system. Famous Players cinemas in the Sheraton Hotel and Toronto Dominion Centre will be used, thus doubling seating from last year and keeping screenings within walking distance of each other. No word on Ontario Place, as it will still be operating (the festival occurs a month earlier).

Staff additions include Linda Beath as program manager for 1977, Natalie Edwards handling publicity, as well as individuals contributing to the programs planned. David Novek will probably return to handle press relations.

Programming has not been finalized, but some plans include a Quebec Retrospective, with 20 features and 20 shorts, many not seen in Toronto, to be set up in consultation with Robert Daudélin of the Cinéma-

thèque Québécoise and Jean-Pierre Bastien; a kids' festival under the direction of Saul Turell of Janus Films; a Brechtian Cinema Event presented by Linda Myles; Dino de Laurentiis' 10 favorites of his own productions; a series with the Canadian Film Institute; a series of special Canadian programs; technical gatherings with those who have the expertise giving greater input into programming, and probably featuring foreigners as guests to let Canadians dialogue with those they don't usually see; a possible film market, now being pursued by Martin Bockner as to feasibility; Hollywood participation on some level ("We'll have Hollywood product not seen elsewhere. We won't have Milard Roth programming this festival. They know we aren't part of the American market now - one of the good influences of last year," says Marshall, responding to questions on the aftermath of Hollywood's avoidance of the fest last year).

Other lessons learned include more ticket outlets; a maximum of 125 features programmed so conflicts are minimal; arrangements for student pass sales on campus well in advance; money in the budget for fast dubbing.

Budget remains about the same as last year, and so will prices: student all-inclusive passes are \$35 and adults \$60. Last year's sponsors are returning, including Famous Players, Harbour Castle, Air Canada, and, to subsidize student passes, Coca Cola.

New events include a poster contest through the Ontario College of Art, an opening luncheon (included in passes) and festival decorations in the hotel. Also 16 mm projection will be improved this year, says Marshall.

Last year's 78% average attendance filled one-quarter of the budget; this year they're aiming for more. And the after-taste will include a film and personal tour by a lecturer or filmmaker, with 12 Canadian cities to be included as sites.

Stephen Chesley

Zealot Increases Involvement

Zealot Films, the company formed by distributor Dan Weinzwieg (Danton Films) and producer Gerry Arbeid, plans three more features for production this year. Company was involved in *The Disappearance* and *Ragtime Summer* as investor, but these projects are Zealot involvement on a greater level.

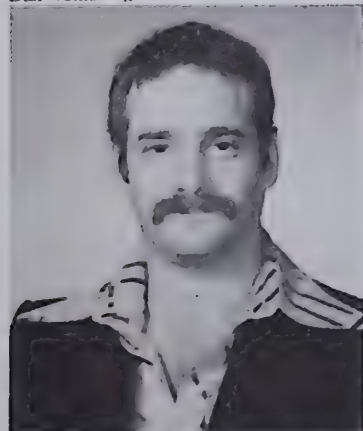
Tomorrow Never Comes is an Anglo-Canadian co-produc-

tion to be shot in both countries. Executive producer is Julien Melzack, producers are Gerry Arbeid and Michael Klinger, director is Peter Collinson, writers are David Pursall and Jack Seddon. Only Melzack and Weinzwieg are Canadian.

The Eagle's Wing is another Anglo-Canadian effort to be directed by J. Lee Thompson and produced by Arbeid and his brother, British-based Ben Arbeid. Executive producers are Dan Sharp and Julien Melzack. Writer is Britisher Michael Syson.

The Ram is to be a Canadian film with a horror, occult thriller tone. Arbeid will produce and Weinzwieg executive-produce. Writer is Norman Thaddeus Vane, an American; cast and crew are still under negotiation and consideration.

Dan Weinzwieg



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Productions Shooting and Projected

Nielsen-Ferns winds up *Newcomers II* shoot

The second show in the *Newcomers* series, being made by Nielsen-Ferns for Imperial Oil and CBC broadcast, has completed shooting in Quebec on a tract near Mirabel Airport. Title of episode number two is 1740, and tells of Nicholas de Lugny, a young soldier who grows to love his country. Writer is Guy Fournier and director is Claude Fournier.

Montreal and Quebec City locations will also be used, but near Mirabel - thanks to the federal Department of Public Works - an 18th century village is virtually being built. Included are a seigneurie, trading post, habitant settlement, and so on, and it will be used in further episodes.

More personnel have been named to the series: William McCrow is designer for the second, third and fourth episodes; Jocelyn Joly is art director for the second, and Robert Baylis of the Nielsen-Ferns staff is production manager for all episodes.

Other N-F activity is the TV series *Al Oeming: Man of the North*, about the Alberta Game Farm founder; a series and a feature on Grey Owl; *Cities*, six one-hour films produced with and by John McGreevy about individuals guiding through cities they are associated with, such as Jeanne Moreau in Paris; *Portraits of Power*, produced in conjunction with *The New York Times*, involving examination in series format of great figures in contemporary history; three other feature films, and also a major TV feature co-production deal with England.

Ambassador now exhibitor too

Toronto-based Ambassador Films is now into exhibition (company distributes Canadian and foreign films, and produces Canadian features). Recently the company took over operation and management of the International in Toronto, the Snowdon in Montreal and the Fine Arts in Vancouver. The idea is to have permanent outlets for art and semi-art films.

King Solomon's corrections

Previously announced credits for *King Solomon's Treasure* have been revised subject to final casting, actor illness, etc.

Stars are David McCallum, John Colicos, Patrick MacNee, Yvon Dufour, Wilfred Hyde-White, Britt Eckland, Véronique Béliveau. Writer Colin Turner is Canadian. Jerry Toff is composer. Director Alvin Rakoff is currently editing at Quinn in Toronto, and no distributor has been set as of yet. Nor are there any plans to take the film to Cannes this year.

Kramreither active on several fronts

Producer Tony Kramreither has several projects about to go, including a major series of features arising out of the currently-under-negotiation German co-production treaty, a treaty Kramreither helped to initiate.

Most prominent on the list is a Murray Markowitz feature inspired by the Ontario trial of Peter Demeter for murdering his wife, a case now being appealed. Executive producer will be Len Herberman, whose Ambassador Films will distribute. Production is hoped for June or July in Toronto, with a \$750,000 budget. Kramreither says the likes of Jennifer O'Neill, Cliff Robertson, Margot Hemingway and Michael Sarrazin are being approached as leads.

Another project is *The Rip-Off Town*, to be done with co-producer Heiner Pillar and as a British co-production. It's a comedy by Martin Lager about a railway town that, although cut off by head office, still receives pay checks.



Ted Kotcheff

And his James Bond-type thriller about the world conspiracy of armament-makers, to be called *In Council Rooms Apart*, is planned for fall. *Deadly Harvest*, made last fall, is now finishing editing.

Other projects

Robert Lantos and George Kaczender plan a feature of *In Praise of Older Women*, based on the Canadian best-seller of some years ago by Stephen Vincency... The Lina Wertmuller feature is not an official co-production, nor was any of it shot in Canada. Canadian actors who traveled to Rome to participate found, it is reported, only an anguishing experience...

Allan King has two projects in

the planning stages. One is at third draft level, *Fidelity Quartet* by Carol Bolt, a romantic comedy. The other is only in research stage... Don Harron is writing a feature starring his Charlie Farquharson character for CITY-TV head Moses Znaimer... Farley Mowat's *A Whale for the Killing* is now out of Paramount's hands because Dino de Laurentiis, who already has a whale pic being released through the distrib, influenced its being dropped. Which leaves ABC-TV, who now plan to use only the title and conservation theme, and set the whale amongst a middle-class youth club who try to prevent its death...

Ted Kotcheff is reportedly to return to Toronto in May to make *The Pit* for Maurice Singer Productions. Writer is Stephen Bello. Feature is about a man who runs a pyramid selling company that uses high-pressure encounter groups to motivate its salesmen... Eldon Rathburn is composer for *Who Has Seen the Wind?* and the Allan King feature should be in release print in May... Gil Taylor and his Theatri Film Productions of Toronto will co-produce *Philby* with Ben Fisz of England. Shooting has started...

During July Canada and the US will reportedly host a feature to be made in Hindi. Indian Janesh Dayal will produce with Canadians in the cast as well as Indian stars Vinod Mehra and Mousumi Chatterjee; Shelly Lynn Honick is the only Canadian named so far. S. Ramathan will direct.



Murray Markowitz

Stephen Chesley

Odds and Ends from the CBC

Claude Jutra is acting in English for a CBC tape drama special of Ferenc Molnar's *The Wolf*. Director is David Giles and the cast includes Len Cariou and Trudy Young; it was shot in April... Jutra returned prior to this project from shooting a film in Cuba. He has no definite plans for a Quebec feature... *Fit to Print* is another CBC sitcom pilot shot during April. Bill Lynn is producer. Norman Campbell directs, Jack Duffy writes and stars with Henry Beckman who plays a hotshot newsman in a small Maritime town... Bill Boyle has had a half-hour script accepted by CBC drama. But the drama department has no half-hour shows in its line-up, so Boyle is negotiating to expand it to an hour effort for next year's *For the Record* series.

From *Russia with Bruno Gerussi* was a CBC superspecial in March. Project was by Nielsen-Ferns, in one of the few instances in the industry where a sponsor has participated financially in a show, in this case Standard Brands. Claire Walker and Pat Ferns produced... The NFB's *Have I Ever Lied to You Before?*, a portrait of ad man Jerry Goodis and the making of commercials,

directed by John Spotton and produced by Colin Low, is a CBC showing...

Canadian singer Catherine McKinnon raised public hell by complaining that the Peter Gzowski show was paying Canadians less than the Americans who appeared. She says she was offered \$250 and Americans are offered \$1,500. Producer Alec Frame did not deny the charge, but said he doubted it... Internal criticism of the Gzowski show is still rampant at the CBC, mostly based on the huge

amount of money it eats up, while programming is cut back in other departments. Nor have the critics been kind. But the show has been included in CBC budgets for two more years...

King of Kensington Al Waxman was a judge at the Miss New York State Beauty Pageant in March. Now that filming is over for the season, Waxman will direct an episode for the CBC cop series *Sidestreet*.

Appointments

Robin Taylor, a nine-year CBC veteran, will become the

new head of current affairs programming for CBC English Division in June, replacing Peter Herrndorf.

Donald Ferguson, currently head of Visnews, will come from outside CBC to be deputy to English Division news and current affairs head Knowlton Nash.

Farrah Fawcett-Majors in Toronto?

The first time the film announcement appeared in the newspaper, it was tacked onto a column, and simply said the CBC had money in a feature. Then Farrah got interested, it was reported, and headlines blared.

The feature is a \$3 million-dollar effort, Canadian-financed, to possibly be called *The Fleece*. Producer is CBC veteran Bill Lynn and writer is Arthur Samuels. It's about a turn-of-the-century Ontario con woman named Mrs. Chadwick who was nicknamed The Duchess of Diamonds and bilked countless banks and lending institutions in the US by pretending to be the illegitimate daughter of Andrew Carnegie.

Lynn is now negotiating with Columbia. Production is scheduled for this summer.

Stephen Chesley



Al Waxman, the judge



Robin Taylor

Ponder Documentaries / Fiction

Student filmmakers in Canada and particularly in Montreal, where the NFB's presence is everywhere felt, can't help but be strongly influenced by documentary film. The danger, in a country that is trying to develop a robust and balanced film industry, is that the whys and wherefors of fiction film are all too often neglected.

It was in this vein that the Concordia University Film Department sponsored a day-long seminar in April on the subject "Scenario and Documentary Films: Advantages and Limitations". Over 60 students turned out, in the middle of exam week, for a full day's screening of films (*Action*, *Les ordres*, *October Crisis* and *Blanc de mémoire, souvenir rouge*) and late afternoon discussion with



Robin Spry on the right, directing *One Man*

their directors - respectively, Robin Spry, Michel Brault, Mark Blandford, the CBC executive producer and director, and Yvon Girouard, a former Concordia student.

If the audience had expected to find among the panelists con-

firmed support of documentary techniques, they may have been surprised to hear Blandford, who has almost a decade of documentary filmmaking under his belt, and Spry, who admittedly got his start in fiction film, say they want to make fic-

tion films because they have found documentary techniques "limited".

Michel Brault told the audience he doesn't plan to abandon his "mother documentary" but that he'll use fiction techniques wherever necessary "to show people to other people so that they can learn understanding and respect." *Les ordres*, he said, was a fiction film though the story was rewritten from real-life accounts.

When pressed for definitions, Spry told the students that "documentary usually involves a reality that's true whether or not you film it. In drama films, the director creates the reality."

Discussion was lively and involved, with the panelists fielding questions related largely to specifics of form and content in their films.

Joan Irving

Action from Ontario

Ontario holds a film contest; to enter you have to hear about it

On March 13 the Ontario government announced the winners of its contest for ideas for TV specials. Winners were announced even though the contest's existence never was.

Seven winners were chosen from 15 applications; the latter were solicited from the film community. Thirty-three invitations were sent out. At first Peter Skinner, of the Ministry of Industry and Tourism, said that no public announcement was made because entries from amateurs and students would have been sent in, and his branch felt that it already knew everybody worth getting. Later he attributed the silence to the pressure of time; the fiscal year was running out.

Winners received \$3,000 for a writer to come up with a script or concept; then another \$2,000 is granted to continue the project. It's part of a \$100,000 budget the province has to encourage the film industry.

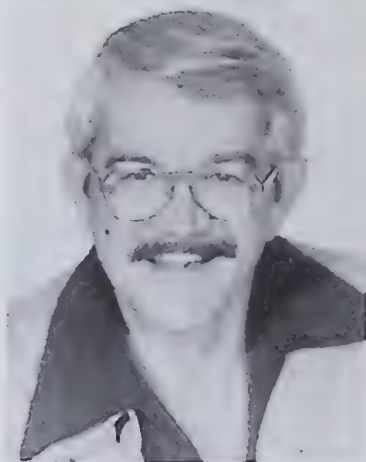
Contest winners are: Rainbow Animation for *The Emperor's Nightingale*; Bruce Raymond for the animated *The Adventures of Mickey, Taggy, Puppo and Cico*; Nelvana for the animated *A Cosmic Christmas*; Nielsen-Ferns for the docudrama *A Mad Trapper of Rat Portage*; Rosebud for the TV feature *Stunt Man*; Cineo for *The Pictures From a Love Story*; Insight Productions for the first in a series called *Spice of Life*.

Ontario WCB backs off legal action against Mackey film

The Ontario Workman's Compensation Board receives constant criticism, but rarely as powerfully as in a film by Clarke Mackey commissioned by the Union of Injured Workers, a group dedicated to exposing WCB incompetence and inhumanity.

The WCB sent a threatening letter to the union over *A Right to Live*, as the film is called,

saying allegations in the film are not true. The 2,300-member union refused to heed the board's threat of legal action. Consequently the board withdrew its threat, saying that further action would only give the film more "undeserved publicity".



Ron Evans

Evans honored at special gathering

Ron Evans, formerly head of the Ontario Arts Council's Film, Photography and Literature program, and now moved up to a policy and planning position, was honored on March 30 at a gathering attended by the community his former position served.

About 350 members of the film, literature, publishing and photography community centered in Toronto hosted Evans at Toronto's St. Lawrence Hall. The evening was instigated by the artists and publishers themselves, and special tokens (a film and a scrapbook) were presented to Evans, to thank him for his efforts over the years.

Arts support notes

The Ontario Arts Council reports that in its latest fiscal year it granted \$9.6 million to 998 arts groups and 1,232 individuals in 400 communities... Secretary of State John Roberts has been studying the idea of using Loto Canada money for arts support. Funds are now restricted to sports allocations.



Peter Reilly

Peter Reilly Dies

News veteran Peter Reilly died in Toronto in March at the age of 43. His death was caused by a heart attack.

Reilly was undoubtedly one of the best newsmen in Canada, from his days at CBC Toronto covering the Ontario legislature through stints on W5 (which he helped form for CTV), *Weekend* on CBC, and especially the current CBC series *the 5th estate*.

Reilly's forte was what is crassly called 'human interest stories' but his main concern — and it was deep-felt and passionate — was the average guy and the screwing he took from modern bigness, especially in government. Reilly's stories on farmers being coldly tossed off ancestral homes in Quebec, an Indian war hero on skid row in Winnipeg, cruelty by the Kitchener welfare office to a family, and so on, were the best TV has to offer of its kind.

Possibly he sensed that in an age of huge self-serving government and distant business control, only the media has the strength to fight for the individual. Certainly he followed his emotions to create some of the best TV this country has produced.

Stephen Chesley



Filmmakers Catalogue

The latest catalogue of films available from the Canadian Filmmakers' Distribution Centre in Toronto (406 Jarvis Street) is now available. It follows a 1976 supplement and the last catalogue, issued in 1975.

The publication lists 545 titles from 268 filmmakers; the filmmakers write their own descriptions of the films. Robert Fothergill supplied a brief introduction, outlining the history of the co-operative effort. Better indexes are instituted for this edition, too.

Publication was assisted by the National Film Board, the Samuel and Saidye Bronfman Foundation, and the Canada Council and Ontario Arts Council. The limited number of copies are available free from the above address.



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CCFM Presents Pay-TV Study

CCFM has completed a 400-page research report on pay-TV. Among its findings:

- The Canadian program production industry is underfinanced by hundreds of millions of dollars, not tens of millions of dollars as is commonly assumed. This is based on a per-capita comparison with other nations, and the requirements dictated by our geography, language duality, and the goals of our broadcasting system.

- The Canadian program production industry is 50 per cent underutilized and requires substantially larger budgets, and continuity of production, if Canadian program quality and quantity is to increase.

- High-quality Canadian production, which Canadian and other audiences will want to watch, is the only long-term defence Canada will have against increasing inundation by foreign programming as the technology of pay-per-program pay-TV, videodiscs, etc., outstrips the government's ability to regulate distribution.

- The most pressing need in the Canadian communications system is financing for a major growth in the program production industry. Pay-TV in Canada must contribute to this and not become simply another conduit for Hollywood, if it is to justify its introduction into Canada.

- A small communications market - such as Canada - requires very different organization than a large market - such as the US - if it is to generate sufficient revenue to support high-quality production.

- Pay-TV revenues must be assigned to program production rather than new hardware - at least in the initial phase. The more sophisticated the hardware involved in introducing pay-TV, the less money will be available for production.

- The American model of pay-TV which is advocated primarily by the cable industry group "Pay-Television Network", is inappropriate for Canada because:

It will increase audience fragmentation and viewing of American programming - in a manner comparable to the introduction of cable service - and thus further erode the Canadian broadcasting system.

It offers a repeat of the situation in Canadian theatres where Canadian programming has no guaranteed access.

The 15 per cent of revenues offered to production are inadequate and unlikely to materialize.

Major revenues from the system will go to hardware investment, cable operators' profits, and Hollywood for program rentals. The Canadian production industry will be a marginal beneficiary at best.

It is based on the American model of pay-TV which was designed to meet American problems which do not apply in Canada.

The American pay-TV system is not working. At the present time disconnections are outstripping new subscribers in the US systems.

The past record of the cable industry does not warrant their control of pay-TV. That industry has invested 3.4 per cent of

its revenue in production as compared to 32 per cent for television generally.

The cable industry position on pay-TV has been rejected, almost without exception, by the English and Quebec production organizations, the broadcasting, performing arts, and public interest sectors, as unsuitable and threatening to Canada.

- Pay-TV is capable of contributing to the financial base of Canadian production if it is designed to do so. On such a basis should it be introduced.

Recommendations:

- 1) Pay-TV in Canada should be a public/private mix. Control should rest with a network which is a public monopoly but production should be done in the private sector primarily and remain independent of the network.

- 2) Cable systems should be limited to the role of common carrier.

- 3) No investment in pay-TV hardware should be made in the near future.

- 4) Canadian pay-TV should carry primarily Canadian programming with strictly limited access for American programming.

- 5) American program access should be contingent on reciprocity for Canadian programming on American pay-TV.

- 6) All net revenues of pay-TV should be directly invested in Canadian program production.

- 7) The best way for pay-TV to meet the objectives set for it by the minister of communications, and to serve the Canadian production industry and the viewing public, is to:

- phase it into operation,
- establish a publicly controlled, universal, mandatory, subscription system as the basis for the introduction of pay-TV,

- proceed to a pay-per-program, common-carrier network when technology, economics, and the strength of the Canadian production industry permit.

- 8) The national interest should be the primary reference in resolving the conflicts inherent in the introduction of this new delivery system.

Proposal

If the American experience is allowed to define pay-TV in Canada, this new delivery system will become simply another American channel adding to the already dangerous levels of foreign content in Canada's communication systems.

It is therefore essential that Canada approach pay-TV from the perspective of Canadian needs - both of the broadcasting system as a whole, and of the production industry specifically - in the design of pay-TV for Canada.

Having considered the options available for such a pay-TV structure, CCFM has concluded that the optimum model for the initiation of pay-TV is a universal, mandatory subscription system, under federal control, using cable as the common carrier. The system would be financed by a \$3-a-month increase in the basic cable sub-

scription fee. It would operate with Canadian content regulations paralleling those established for broadcasting, and it would be delivered to every cable subscriber in Canada.

With Canada's 3 million cable subscribers forming the base of a Canadian pay-TV system, annual revenues of \$100 million would be generated on a stable basis. This would be directed primarily (75 per cent) to program production and acquisition of feature films and other programming which would be available for both pay-TV and off-air television and would amount to the kind of quantum leap the production industry requires if it is to become a major supplier of the Canadian communications system in the future.

In such a system, there would be no capital investment in specialized hardware, thereby maximizing the revenues available for production. There would be no threat posed to the existing broadcasting system which would in fact benefit from an additional source of funding for Canadian production to meet their content quota.

The Canadian audience would be offered an alternative to the present lowest common denominator television programming carried both on American channels and on Canadian channels, at a minimal cost (\$3 a month compared to \$8 a month for the cable proposal).

This universal mandatory system would be followed by a pay-per-program, common-carrier, national network, offering open and primary access to Canadian producers, and direct financial return to producers. The timing for the introduction of the second phase would depend on three factors: development of the technology; economic feasibility; and the readiness of the Canadian production industry to compete in a pay-per-program system.

At the present time, all of the above factors mitigate against the success of a pay-per-program system. The technology is untried and immature and subject to change. The capitalization cost of the "black box" which is required for pay-per-program systems is estimated by Bell Telephone, one of the leading contenders for its manufacture, to be \$4 a month - more than the total monthly cost of the universal system. Obviously such capital commitments would drain most pay-TV revenue away from production.

Most important, the Canadian production industry is underdeveloped after its years of chronic underfinancing. It would be difficult for it to compete in an open network unless rigid Canadian-content quotas were established and those would, in a non-universal system, reduce the revenue of pay-TV by reducing the number of subscribers willing to pay for the system. The benefit of the introductory universal system is that it provides stable funding to enable the production industry to develop, to maintain its talent pool, and establish a backlog of product and experience which will enable it to compete in the second phase.

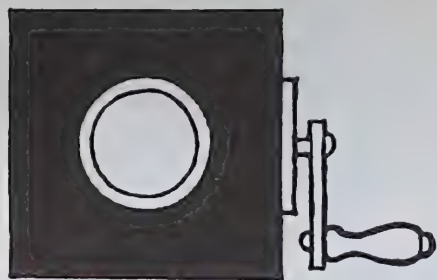
CCFM believes that the universal model for the introduction of pay-TV would provide a supplementary, and complementary, national network offering a rich mix of alternative programming for minority, as well as mass, audiences. The net effect on

cable operators, broadcasters, audiences, and the program production industry would be positive and a new platform would be developed for Canada's creative energies.

Most important, the system has the potential to reverse most, if not all, of the

drains which now exist on the production industry and to reserve pay-TV as a Canadian medium which is not American product-dependent.

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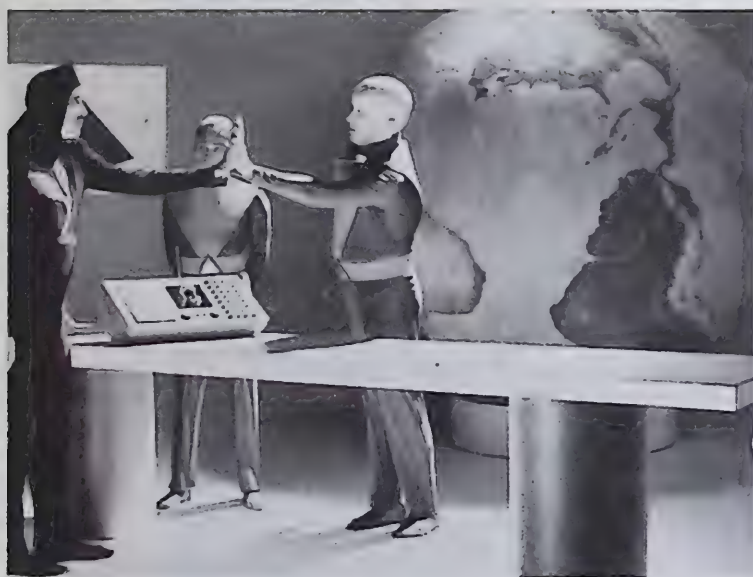
FEATURE FILM PRODUCTION GUIDE

November 1, 1976 - March 31, 1977

Code to information

The title of the film is followed by the dates and the location of the shoot. An asterisk after the title indicates financial participation by the Canadian Film Development Corporation. The next line includes the type of film employed, and the language of the original version. **p.c.** production company, **p.** producer, **d.** director, **sc.** scenarist, **ph.** director of photography, **ed.** editor, **l.p.** leading players; **status:** is the stage of production; **wt** indicates a working title. Films forgotten in an earlier period may also be included.

Production information will be added as it comes in. Please phone additional information or corrections to Cinema Canada (416-924-8045 or 514-272-5354).



Alien Encounter

Alien Encounter

1976 (Oct 18 - Dec 5); Toronto, Florida, New York
35mm color in English
p.c. Hal Roach Studios International Ltd.
p. Ken Gord, Ed Hunt
d. Ed Hunt
sc. Ed Hunt
ph. Mark Irwin
ed. Ruth Hope
m. Gil Melle
l.p. Robert Vaughn, Christopher Lee, Helen Shaver, Henry Ramer, Tiiu Leek, Daniel Pilon
status: Editing

L'Ange et la femme

1977 (Jan 11 - Feb 7); Montreal, Eastern Townships, Quebec
16mm blown up to 35mm, black and white in French
p.c. R.S.L. Productions Ltd.
p. Robert Lantos
d. Gilles Carle
sc. Gilles Carle
ph. François Protat

ed. Ophera Hallis
m. Lewis Fury
l.p. Carole Laure, Lewis Fury
status: Complete

Beat

1975 (July 8 - Aug 8); Rouyn-Noranda, Quebec; Bellecombe, Quebec
16mm color in French
p. André Blanchard
d. André Blanchard
sc. André Blanchard
ph. Alain Dupras
ed. Francis Vandenneuvel
m. Le Groupe Abitibi, Jean Racine, Maurice Comptois, Les Phobos
l.p. Daniel Laurendeau, Bertrand Gagnon, Nicole Scant, Dominique Ayotte
status: Complete

Deadly Harvest

1976 (Nov 8 - Dec 3); Toronto
35mm color in English
p.c. Burg/Ambassador Productions
p. Tony Kramreither
d. Timothy Bond

sc. Martin Lager
ph. Bob Brooks
ed. George Appleby
m. John Mills-Cockell
l.p. Clint Walker, Nehemiah Persoff, David Brown, Kim Cattrall, Dwayne McLean, Gary Davies, Tammy Tucker, Dawn Greenhalgh
status: Rough cut



The Disappearance

The Disappearance*

1977 (Jan 18 - Feb 21); Montreal, London
35mm color in English
p.c. Tiberius Film Productions Limited (Toronto), Trofar Ltd. (London)
p. David Hemmings, Gerry Arbeid
d. Stuart Cooper
sc. Paul Mayersberg
ph. John Alcott
ed. Eric Boyd Perkins
l.p. Donald Sutherland, Francine Racette, David Hemmings, David Warner, John Hurt, Barbara Parkins, Christopher Plummer
status: Final cut
note: Official Anglo-Canadian co-production

Dreamspeaker

1976 (Aug 16 - Sept. 5); British Columbia
16mm color in English
p.c. CBC
p. Ralph L. Thomas
d. Claude Jutra
sc. Cam Hubert
ph. John Seale
ed. Toni Trow
m. Jean Cousineau
l.p. Ian Tracey, George Clute, Jacques Hubert, Robert Howay, Ed Mitchell, Jon Pallone, Laura Thaw, Jurgen Vogt, Ted Stidder, Antony Holland
status: Complete

Ethnocide

1976 (Feb - Apr); Mexico
16mm color in Spanish
p.c. National Film Board of Canada (Montreal), Cine-diffusion S.F.P. (Mexico)
p. Jean-Marc Garand, Vincente Silva
d. Paul Leduc
sc. Paul Leduc, Roger Bartra
ph. Georges Dufaux
ed. Rafael Castanedo, Paul Leduc, J. Richard Robisco
status: Complete
note: Documentary on the ill effects which civilization has brought to the Otomi Indians in the Mezquital Valley in Mexico.

The Fighting Men

1977 (Feb 4 - Feb 25); Toronto, Montreal
16mm color in English
p.c. CBC
p. John Trent
d. Don Shebib
sc. Tony Sheer
ph. Vic Sarin
ed. Myrtle Virgo
l.p. Allan Royal, Robert Lalonde
status: Editing



Full Circle

Full Circle*

1976 (Nov 8 - Dec 23); London
35mm color in English
p.c. Classic Film Industries (Montreal), Fetter Productions (London)
p. Alfred Pariser, Peter Fetterman
d. Dave Humphries
sc. Dave Humphries
ph. Peter Hannan
ed. Ron Wisman
m. Colin Town
l.p. Mia Farrow, Keir Dullea, Tom Conti, Jill Bennett, Robin Gammell
status: Complete
note: Official Anglo-Canadian co-production

The Great Day

1976 (Dec) - 1977 (Feb 22); Rome
35mm color in English
p.c. Les films Canafax (Montreal), La Co. Champion (Rome)
p. Carlo Ponti
d. Ettore Scola
sc. Ruggero Maccari, Ettore Scola
ph. Pasquale DeSantis
ed. Raimondo Crociani
m. Armando Trovaioli
l.p. Marcello Mastroianni, Sophia Loren, John Vernon
status: Complete
note: Canadian-Italian co-production

Homage to Chagall - The Colors of Love

1975 (July - Sept); France
16mm color in French and English
p.c. CBC
p. Harry Rasky
d. Harry Rasky
sc. Harry Rasky
ph. Kenneth W. Gregg
ed. Arla Saare
m. Lou Applebaum
status: Complete
note: Documentary on French artist Marc Chagall

Ilsa III (working title)

1977 (Feb 24 - Mar 24); Montreal
35mm color in English
p.c. Cinepix Inc.

p. John Dunning
d. Jean Lafleur
sc. Marvin McGara
ph. Richard Ciupka
ed. Jean Lafleur
l.p. Dyanne Thorne, Michel Morin
status: Editing

King Solomon's Treasure

1976 (Nov 25)-1977 (Feb 11); Swaziland, Johannesburg, Africa; Montreal, London
35mm color in English
p.c. Canafax Films Inc.
p. Alvin Rakoff, Susan Lewis, Richard Hellman
d. Alvin Rakoff
sc. Allan Prior, Collin Turner
ph. Paul van der Linden
ed. Stan Cole
m. Gerry Toth
l.p. David McCallum, William Shatner, Terry Thomas, Ursula Andress, Yvon Dufour, John Colicos, Patrick McNee, Ian de Voy, John Hoylan, Victor Knight, Trevor Howard, Veronique, Ken Gampu
status: Editing



Leopard in the Snow

Leopard in the Snow

1977 (Jan 31 - Mar 11); Collingwood, Ontario; London, England
35mm color in English
p.c. Seastone Productions Limited (London), Leopard in the Snow Ltd. (Toronto)
p. John Quested, Gil Taylor
d. Gerry O'Hara
sc. Anne Mather
ph. Michael Reed
ed. Gerry Hambling, Eddy Joseph
m. Kenneth V. Jones
l.p. Keir Dullea, Susan Penhaligan, Jeremy Kemp, Kenneth More, Billie Whitelaw, Gordon Thomson
status: Editing
note: British-Canadian co-production

La Menace

1977 (April 4 -); Bordeaux, Paris, Vancouver
35mm color in French & English
p.c. Canafax Film Inc. (Montreal), Les Films du Dounou srl (Paris)
p. Richard Hellman, Françoise Petitdier
d. Alain Corneau
sc. Alain Corneau, Daniel Boulanger
ph. Pierre William Glenn
l.p. Yves Montand, Carole Laure, Marie Dubois
status: Shoot
note: Official Franco-Canadian co-production

Metal Messiah

1976 (Aug 13 - Nov 15); Toronto
16mm color in English
p.c. MM Productions/JLS Films
p. Tibor Takacs
d. Tibor Takacs
sc. Stephen P. Zoller
ph. Joseph Sutherland
ed. Tibor Takacs
m. Kickback
l.p. Richard Allen, Paul Young, David Jensen
status: Complete

The Orphans of Mt. Yamnuska

1975 (Feb)- 1976 (Sept. 26); Calgary, Alberta
16mm blown up to 35mm color in English
p.c. Wildlife Film Ventures Ltd.
p. Mickey Bailey
d. Mickey Bailey
sc. Mickey Bailey
ph. Martin Reihl
ed. David Flux
m. Roger Maurice
l.p. Patricia Bailey, Jack Fawkes, Peter Jonker, Isaac Beaver
status: Complete



Production shot from Outrageous

Outrageous*

1977 (Jan 24 - Feb 25); Toronto, New York
35mm color in English
p.c. Film Consortium of Canada Inc.
p. Bill Marshall, Henk Van der Kolk
d. Richard Benner
sc. Richard Benner
ph. Jim Kelly
ed. George Appleby
m. Paul Hoffer
l.p. Craig Russell, Hollis McLaren, Allan Moyle, David McIlwraith, Richert Easley, Martha Gibson, Gerry Salzbur, Helen Shaver, Andrée Pelletier
status: Final mix

Raku Fire

1976 (Dec 2 - Dec 18); Toronto
16mm color in English
p.c. CBC
p. Henry Tarvainen
d. Ron Wyman
sc. Rita Greer Allen
ph. Kenneth W. Gregg
ed. Martin Pepler
l.p. Trudy Young, Les Carlson, Eileen Atkins
status: Complete

A Right to Live

1976 (April - June); Toronto
16mm color in English
p.c. Films Ltd.
p. Clarke Mackey
d. Clarke Mackey
sc. Clarke Mackey
ph. John Clement
ed. Clarke Mackey
m. Glen Johansen, Trevor Owen
narr. Al Cambell
status: Complete
note: Documentary on the Union of Injured Workers and their struggle to change the Workman's Compensation Act. (Script-writing and editing done with the full participation of injured workers.)



A Right to Live

The Rubber Gun Show

1974 (Nov)- 1976 (March); Montreal
16mm blown up to 35mm color in English
p.c. St. Lawrence Film Productions Registered
p. Allan Moyle, Steven Lack
d. Allan Moyle
sc. Steven Lack, Allan Moyle, John Laing
ph. Frank Vitale, Jim Lawrence
ed. John Laing
m. Lewis Furey
l.p. Steven Lack, Peter Brawley, Pam Holmes, Pierre Robert, Allan Moyle, Joe Mattia
status: Complete

The Uncanny



That's Country

1976 (Oct-Nov); Nashville
35mm color in English
p.c. Henning Jacobsen Production Ltd. (Toronto)
p. Henning Jacobsen
d. Clarke DaPrato
sc. Clarke DaPrato
ph. Robert Ryan
ed. Kirk Jones
narr. Lorne Greene
status: Final Print
note: Documentary on country and western music

The Uncanny*

1976 (Nov 16 - Dec 10); Montreal, London
35mm color in English
p.c. Cinevideo Inc. (Montreal) Tor Productions Ltd. (London)
p. Claude Héroux
d. Denis Héroux
sc. Michel Parry
ph. Harry Waxman
ed. Carole Alain
l.p. Peter Cushing, Ray Milland, Donald Pleasance, Alexandra Stewart, Samantha Eggar, Donald Pilon, Jean Leclerc, Sean McCann, Norman Tavas, John Vernon
status: Complete
note: Official Anglo-Canadian co-production

(Untitled)

1977 (Jan -); Montreal
35mm color in English
p.c. Markent Productions Ltd.
p. Larry Kent, Richard Elson
d. Larry Kent
sc. Larry Kent
ph. Peter Czerski
ed. Richard Tasse
l.p. Kevin McGrath, Scottie Sheridan, Karen Manning, Sheena Graham, Pietro Bottilicci
status: Shoot

Wolf Boy

1976 (May 9 - Dec 18); Calgary, Alberta
16mm blown up to 35mm color in English
p.c. Wildlife Film Ventures Ltd.
p. Mickey Bailey
d. Frank Zuniga
sc. Hans Dys
ph. Martin Reihl
ed. David Flux
l.p. Ryan Wagner, Paul Jollycour, Bill Pullyblank, Mort Van Ostroum
status: Sound editing

BOX OFFICE GROSSES

Code

The following information is given concerning the box-office grosses of films: title, country in which the film was produced (origin), name of the distributor in Canada, period during which the film was exhibited in Canada, places where the film was seen, total weeks of continuous exhibition and total box-office gross to date.

Special notes: The *period covered* is calculated from the first

play date to the date which corresponds to the closing date for the box office figures. This does not mean that the film has played continuously between those two dates, nor that the film ceased playing on the later date. For example, the target dates for this compilation were 15 Feb. to 31 March and included films playing at that time. Some exceptions were made, and grosses were given when available for Canadian films which had played earlier. If the space marked *total weeks* is fill-

ed in, the film has played continuously for that number of weeks. If the space is left empty, we were not able to establish that the film played continuously between the dates of the 'period covered' and suggest that the film probably did not play continuously during that time, e.g. **Eliza's Horoscope** which was exhibited between 13 May and 9 December did not play continuously during that period. If only cities are mentioned under *places played*, it is believed that exhibition was confined to those

cities. If names of provinces are mentioned, we believe that the film played in both the large and small cities of that province. The *total gross* is expressed in round figures, and includes all revenue at the box-office except provincial taxes.

All figures and dates were provided by either the distributor, the exhibitor or the Canadian Film Development Corporation.

Abbreviations: Can (Canada), Fre (France), GB (Great Britain), Nor (Norway), US (United States).



Familiar faces from *Eliza's Horoscope*, *A Sweeter Song*, *L'absence* and *Le soleil se lève en retard*

Title	Origin	Distributor	Period Covered	Places played	Total wks	Gross to date
L'absence	Can	Le Nouveau Réseau	20 Mars-31 Mars	Quebec		\$ 6,948 app.
Airport 77	US	Universal	25 Mar-1 April	Canada	1	400,000
The Boob Tube	US	Frontier	21 Jan-31 Mar	Canada	10	52,269
Breaker! Breaker!	US	Ambassador	18 Mar-14 April	Toronto	4	143,240
Cousin Cousine	Fre	New Cinema	21 Jan-25 Mar	Vancouver-Victoria-Edmonton-Toronto-Ottawa	9	161,300
Creature From Black Lake	US	Frontier	4 Mar-31 Mar	Canada	4	56,801
L'eau chaude l'eau frette	Can	Cinéma Libre	4 Mar-30 Mar	Quebec	4	43,327
Edvard Munch	Nor	New Cinema	21 Jan-4 Mar	Toronto	6	26,050
Eliza's Horoscope	Can	O'Zali	13 May-9 Dec	Montreal-Vancouver		41,000
Freaky Friday	US	Bellevue	11 Feb-31 Mar	Canada	7	783,411
Goldenrod	Can	Ambassador	24 Sept-22 Feb	BC-Alb-Sask-Man-Ont-Que-NB		40,300
J.A. Martin photographe	Can	National Film Board	11 Feb-31 Mar	Montreal	7	49,000
Jules le magnifique	Can	Le Nouveau Réseau	20 Feb-31 Mar	Quebec		5,094 app.
The Late Show	US	Warner Bros	11 Mar-1 April	Toronto	3	59,000
The Littlest Horse Thieves	UK	Bellevue	18 Mar-1 April	BC-Alb-Man-Ont	2	173,000
The Man Who Skied Down Everest	Can	New Cinema	17 Sept-24 Mar	BC-Alb-Ont-NB-NS		256,259
Le skieur de l'Everest	Can	Nouveau Réseau	18 Mar-31 Mar	Montreal	2	10,587
Second Wind	Can	Astral	9 April-8 Mar	Canada		175,300
The Shaggy D.A.	US	Bellevue	18 Dec-31 Mar	BC-Alb-Ont-Que	15	1,100,000
Slap Shot	US	Universal	25 Mar-1 April	Canada	1	215,000
Le soleil se lève en retard	Can	Mutuels	18 Feb-31 Mar	Quebec	7	224,175
The Supreme Kid	Can	Cinepix	18 Feb-24 Feb	Vancouver	2	7,554
A Sweeter Song	Can	Ambassador	11 Mar-17 Mar	Toronto	1	8,136
Tarzoon Shame of the Jungle	Fre	Cinepix	25 Feb-31 Mar	Vancouver-Toronto	6	38,000
Tarzoon la honte de la jungle	Fre	Cinepix	25 Feb-31 Mar	Quebec	6	78,000
Ti-cul Tougas	Can	Le Nouveau Réseau	8 Nov-31 Mar	Quebec		35,164 app.
Ti-Mine, Bernie pis la gang	Can	Le Nouveau Réseau	15 Feb-31 Mar	Quebec		4,032 app.

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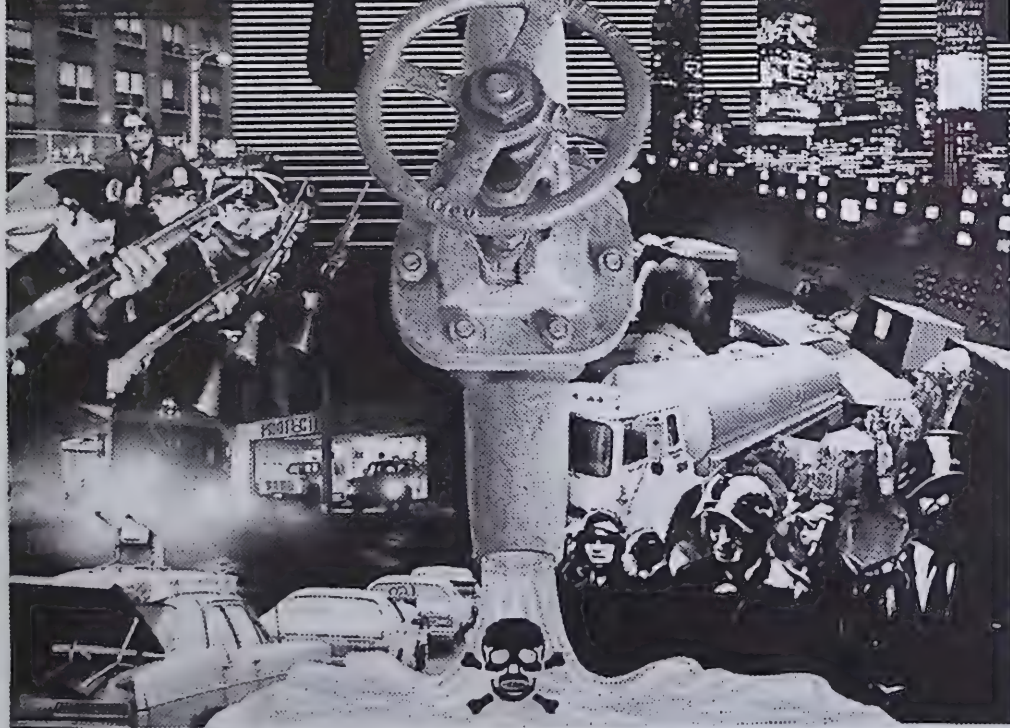
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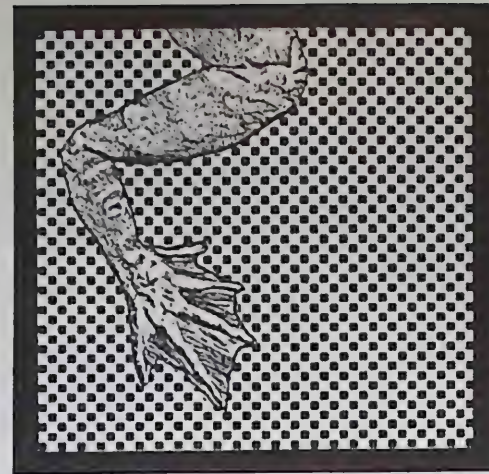
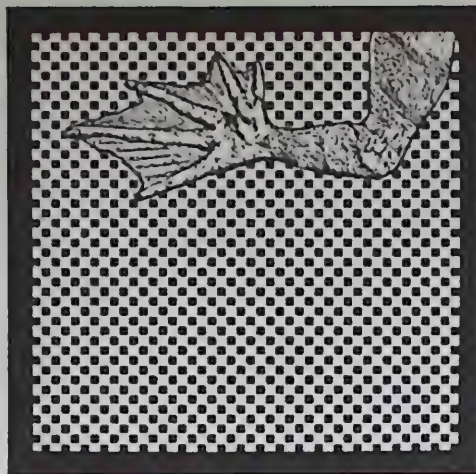
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by Veronika Soul

notes for an article that needs to be written

People who know who they are and where, express themselves through their culture. Do Canadians care to see their reflection in films? Peter Harcourt asks this most important question. Until we answer his question, we'll all be a bit in the air. We thank Veronika Soul for her footnotes.

nationalism and the canadian consciousness

by Peter Harcourt

It seems to me that Canadian sensibility has been profoundly disturbed, not so much by our famous problem of identity, important as that is, as by a series of paradoxes in what confronts that identity. It is less perplexed by the question "Who am I?" than by some such riddle as "Where is here?"

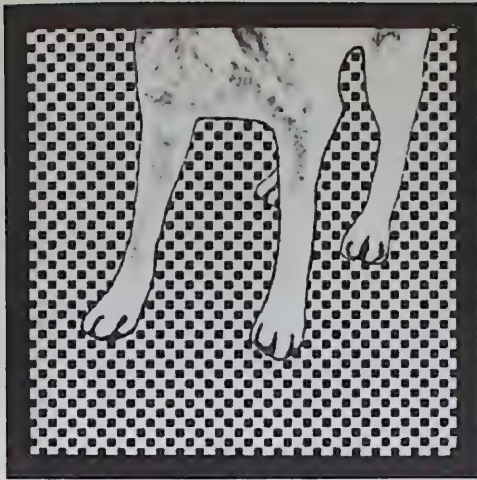
Northrop Frye, 1971 (1)

Throughout Dr. Frye's collected articles on the Canadian imagination, there are references to the particularities of history and geography. Canada, Frye reminds us, was

founded by a respect for both tradition and law. In terms of history, we chose not to join the American Revolution and we organized our expansion so that we never had a Wild West. In terms of geography, the United States began as an Atlantic seaboard community which, bit by bit, throughout its length, pushed itself west. But the Canadian experience has been different, appropriate to the shape of our country.

The traveller from Europe edges into it like a tiny Jonah entering an inconceivably large whale, slipping past the Straits of Belle Isle into the Gulf of St. Lawrence, where five Canadian provinces surround him, for the most part invisible. Then he goes up the St. Lawrence and the inhabited country comes into view, mainly a French-speaking country, with its own cultural traditions. To enter the United States is a matter of crossing an ocean; to enter Canada is

Peter Harcourt, author of Six European Directors (Penguin, 1974) and Movies & Mythologies (CBC, 1977), teaches film at York University.



by Veronika Soul

a matter of being silently swallowed by an alien continent. (2)

Today, when most people inject themselves into both countries by means of jet, bypassing these geographical differences, unlike the United States, Canada still remains a kind of ribbon development – the only nation in the world to be constructed in this way. On top of this, there is (or can be) the pull of the north, the sense of space up there that is part of our nation and which the majority of Canadians have never seen.

What is the effect of this space on the Canadian imagination? Dealing largely with poetry, Northrop Frye can relate it to what he calls a pastoral tradition, a tradition that alternates between two poles:

At one pole of experience there is a fusion of human life and the life in nature; at the opposite pole is the identity of the sinister and terrible elements in nature with the death-wish in man. (3)

This second pole has been taken up by Margaret Atwood in *Survival*, her thematic guide to Canadian literature. She suggests that in much of our "frontier" writing, there is less a sense of excitement and adventure than "an almost intolerable anxiety."

Our stories are likely to be tales not of those who made it but of those who made it back, from the awful experience – the North, the snowstorm, the sinking ship – that killed everyone else. The survivor has no triumph or victory but the fact of his survival; and he has little after his ordeal that he did not have before, except gratitude for having escaped with his life. (4)

In *Surfacing*, however, her novel about a retreat into the wilderness, nature is handled differently, more in terms of Frye's first pole. It is presented less as a threat than as an alternative to the regimented impersonality of city life. The wilderness becomes a source of wisdom, Indian in origin, that is the partner of those who live with reverence for the land.

Geography affects culture and culture forms consciousness. But there are further refinements that have to be made. Is culture necessarily national or does it tend more to be regional? Is culture dependent on politics? And how does a sense of identity relate to the feeling of national unity? For Northrop Frye, these terms must be kept separate. National unity is a matter of political and economic convenience, while identity is something else:

The question of identity is primarily a cultural and imaginative question, and there is always something

vegetable about the imagination, something sharply limited in range... Identity is local and regional, rooted in the imagination and in works of culture; unity is national in reference, international in perspective, and rooted in political feeling. (5)

Dr. Frye feels strongly about these matters, for their terms allow him to diagnose the nation's ills:

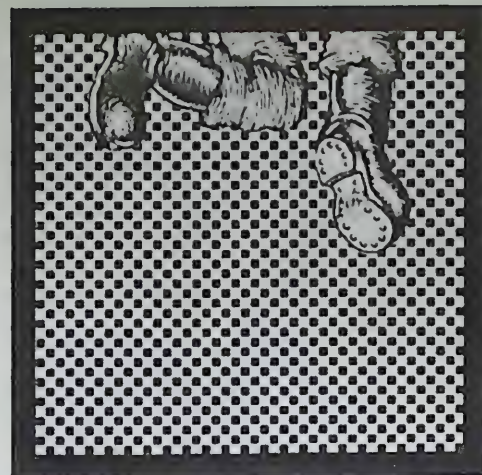
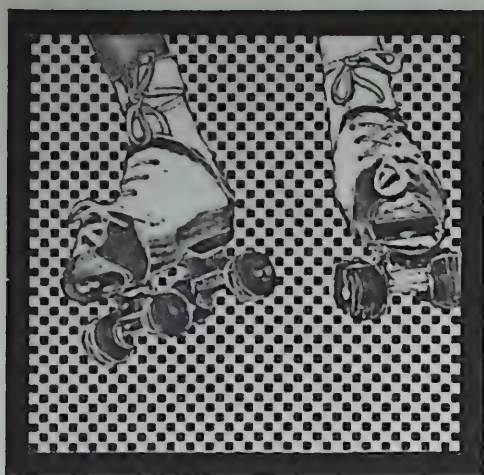
The essential element in the national sense of unity is the east-west feeling, developed historically along the St. Lawrence-Great Lakes axis, and expressed in the national motto, *a mari usque ad mare*. The tension between this political sense of unity and the imaginative sense of locality is the essence of whatever the word "Canadian" means. Once the tension is given up, and the two elements of unity and identity are confused or assimilated to each other, we get the two endemic diseases of Canadian life. Assimilating identity to unity produces the empty gestures of cultural nationalism; assimilating unity to identity produces the kind of provincial isolation which is now called separatism. (6)

The last few years have seen an intensification of these confusions between the cultural and the political – whether in British Columbia or Quebec. The fight for cultural identity seems increasingly to be fought against the notion of national unity, confusing independence of spirit with political sovereignty.

Yet there are reasons for this, reasons that relate to the degree to which, in Canada, the federal government is so deeply implicated in cultural matters. If one is a writer or a potter or a painter, one can ply one's craft within one's region by whatever means one can find. In this way, whether consciously or unconsciously, one can let one's culture speak through one, producing work which, with its regional references, is recognizably Canadian. But if one is a filmmaker or if one wants to work in radio or television, political considerations cut across one's desired cultural gestures.

* * *

As things now stand – certainly in North America – theatrical filmmaking is an international industry controlled by American capital; and the largest producer of programs for radio and television is the Canadian Broadcasting Corporation. To do anything at all in these media, one requires money; and one is then thinking less in regional than in national, if not international, terms.



by Veronika Souk

This is why the CBC is important – potentially important. Within our country, it is the major source of money for continuous film production and it does spread itself “from sea to shining sea.” It can thus overcome the absurdities of our national geography, absurdities well described by Don Shebib last year in *The Toronto Globe & Mail*:

The price we Canadians pay for living in a land that we can call our own is higher than that paid by any other country in the industrialized world. For we live in what is surely the worst-designed country on earth. Where else is there a nation that is 4,000 miles long and only 200 miles wide, with 24 million people scattered along what was initially a railway-and-river system? (7)

Shebib's article is largely an argument *against* regionalism. As one of our most established filmmakers, he speaks against the regionalization policy of the National Film Board and against any impulse within the Canadian Film Development Corporation to decentralize feature film production. As a director of theatrical features, he recognizes the economic and technological reasons for maintaining English and French production in Toronto and Montreal, and I know that Peter Pearson agrees with him. At the same time, this argument, practical though it is in terms of the film industry, might be wrong for us as a nation in terms of our culture. In the world of feature films, there might seem to be a tension between the needs of an industry and the needs of our culture.

It is true (as Shebib points out) that there is no film production in Dallas or Detroit and no one in the States seems to mind. But American history and geography are very different from ours. Both their educational system and that great Myth of America have combined to give the ethnic mixture of that nation a far stronger sense of national identity than we have here in Canada.

For what is a Canadian? Canadians are a collection of individuals searching for a cause that might give them the feeling of cultural identity. Right now, for whatever reasons, the causes seem to be more regional than national, and in this sense more cultural than political. And I think this concern with our regional identity has to be acknowledged.

But let us return to the CBC – our most convenient scapegoat. Without a doubt, the CBC is our single most important cultural institution. It is our greatest producer of films and our strongest agency for creating a national consciousness. Yet its history, when it is written, will be a history of failure and compromise – failure because of compromise.

What the CBC offers with one hand, it taketh away with the other. While television drama is to be applauded for the *range* of experiences it has attempted to offer us – experiences which (I have briefly argued elsewhere) (8) also contain many shows of quality – CBC radio programming has almost totally centralized its FM broadcasting and has, for the most part, reduced cultural comment to items of news. This is why, in Canada, regional cultural concerns cannot be separated from national politics. The failure of the CBC is inseparable from the failure of the cultural policies of our various Liberal governments, in spite of other fine things which they may have done.

Everything has to do with money – money and power. Whenever the Liberals have been in power, they have sold us out on the long term for short-term benefits. They have accepted the image offered to us by the United States, a nation more or less like their own. This gives us, as George Grant has so tellingly put it, a kind of “errand boy” status in relation to the United States. To quote Grant more fully:

Since 1960, Canada has developed into a northern extension of the continental economy. This was involved in the decision made by C.D. Howe and his men. Our traditional role – as exporter of raw materials (particularly to Europe) with highly protected industry in central Canada – gradually lost its importance in relation to our role as a branch-plant of American capitalism. Our ruling class is composed of the same groups as that of the United States, with the single difference that the Canadian ruling class looks across the border for its final authority in both politics and culture. (9)

With these words, we return to the old problem of our colonial status in relation to the rest of the world, especially to the United States. But we must be clear about one important factor: the Americans have not invaded us and taken over our resources. Everything they have done they have done with the permission of our federal and provincial governments, sometimes at their invitation. For reasons perhaps more complicated than the economic facts that seem to explain them, we have allowed the Americans to out-distance our own national enterprise and to colonize our minds.

This traditional weakness, which is almost congenital to the national consciousness of underdeveloped countries, is not solely the result of the mutilation of the colonized people by the colonial regime. It is also the result of the intellectual laziness of the national middle class, of its spiritual penury, and of the profoundly cosmopolitan mold that its mind is set in. (10)



by Veronika Soul

These strong words are by Frantz Fanon. Of course, he is writing about Africa, about a continent where European colonization has totally destroyed cultural autonomy. In Canada, the situation, while certainly less extreme, is perhaps more insidious. We have been allowed our share of the world's riches. Our individual standard of living compares decently with that of the United States, and also we have far more social services. We are in this sense something like the "just society" that the Trudeau Liberals have tried to persuade us we are.

Yet in Canada, while we have been given these material advantages, we have been denied the full confidence of cultural adulthood – a confidence that comes about when we feel we are in charge of our own lives. We have grown up swamped by the words and images of another nation's culture; and we have been offered this culture as if it were our own.

* * *

A person who is "here" but would rather be somewhere else is an exile or a prisoner; a person who is "here" but *thinks* he is somewhere else is insane. (11)

In Margaret Atwood's terms, our cultural situation is insane – especially in film and television. Not only are our screens controlled by foreign interests, our minds constantly jostled by foreign experiences; but when we do set up a film, both the standards of production and the scale of pay demanded by our technicians are derived from American models. In this way, we end up with a product that is striving for the same kind of style for a fraction of the cost – an "international" style, as people have been trained to say, when thinking about Hollywood.

The problems are well known. Co-productions with the United States generally surrender to the American companies a basic control. The films are made with their eye on New York – not on Regina or Chicoutimi. Yet what about co-productions with Switzerland or Belgium – small countries that live in the shadow of larger nations whose languages they share, small countries that also have to deal with a bi- or tri-lingual culture? What about co-productions with Sweden, Czechoslovakia, or West Germany – countries that have resisted American infiltration on the level of production and which work from an economic base comparable to our own?

"Who am I?" asked Northrop Frye, and then went on to refine that question within the Canadian cultural context and asked "Where is here?" As we contemplate the endless delays of the Secretary of State's office, requested about 10

years ago to devise a film policy for our nation; as we witness the decline in production from the promising '60s and the virtual cessation of production in Quebec; as we worry about our radio and the continuance of national television, we might well refine that question further and ask ourselves, in desperation, "When is now?"

Yet we do have a culture that does manage to manifest itself – even in our movies; and along with our more prestigious, theatrical movies, there are also the more regional, small-budget films. There is the work of Jack Darcus on the West Coast and a film like **Montreal Main**, from Quebec; and there are themes and ideas in these films that are trying to speak to us in the same way as they do from our poetry and painting, as a critic like Robert Fothergill has shown (12).

In this vast country of ours, plugged in by cable to all that is most attractive in the United States; in this Canadian nation that has been nurtured on the passive virtues of respect for history and for law; in such a country, regional though our culture may be, it will never be allowed to express itself in the sphere of film and television without some kind of protective legislation, without some federal determination to utilize the popularity of the American product to help finance our own.

We have the talent and a growing cultural awareness to draw upon. But we still lack the means. Do enough Canadians care about this matter to make it appear to Ottawa an important national issue?

This is a question that only other Canadians can answer. □

1. *The Bush Garden*, by Northrop Frye (Toronto, Anansi, 1971), p. 220.
2. *Ibid.*, p. 217.
3. *Ibid.*, p. 246.
4. *Survival*, by Margaret Atwood (Toronto, Anansi, 1972), p. 33.
5. *The Bush Garden*, pp. i-ii.
6. *Ibid.*, p. iii.
7. "Art is like baseball. For the Great Canadian anything, don't build from the top down," by Don Shebib. In the *Globe & Mail* (Toronto), 9 Oct. '76.
8. In *Books in Canada* (Toronto), April 1977.
9. *Lament for a Nation*, by George Grant (Toronto, McClelland & Stewart, 1970), pp. 8-9.
10. *The Wretched of the Earth*, by Frantz Fanon (New York, Grove Press, 1968), p. 149.
11. *Survival*, p. 18.
12. "Being Canadian Means Always Having To Say You're Sorry: the dream-life of a younger brother," by Robert Fothergill. In *Take One* (Montreal), Vol. 4, No. 3, 1974, pp. 24-30.

are they watching in wichita ?

Gerald Pratley has been watching the Canadian scene long enough to have some firm and pertinent comments about the state of feature filming in Canada, and about the nature of national character in general.

by Gerald Pratley



The men from **King of Kensington** (Bob Vinci, Al Waxman, Ardon Bess and John J. Dee)

What is a Canadian film?

It should not be necessary to ask the question. No one should be expected to explain the qualities which make up a nation's life and character. They should be self-evident, a part of the individual's nature from the moment he is born, somewhere within the country he will likely inhabit until the day he dies. During this time, he lives and breathes within a society, which, with its own manners and traditions, shapes his outlook and way of life. Contributing to this in significant measure will be language, climate and the educational, political and economic systems which govern his life.

Any given people will evolve its own distinct arts, working within the forms which are common to most: through literature and music; through acting, singing, dancing; through painting, sculpture and other crafts. And in the work of every artist will be something of the spirit, the nature, the color, the life, the history, the character of the country he calls his homeland.

This is a quality which comes about naturally. It comes about not just as an accident of birth but as a result of hundreds of years of life and struggle on the part of ancestors who have adapted themselves through generations to their evolving system and changing environment. And during those years the accumulation of events become, over time, that fascinating chronicle of man's wretched or glorious existence we call history.

The motion picture uses all the arts that we are heir to, and in using them well it has become an art in its own right. On the surface, speaking of films at their best, they reflect the life of the individuals who are the subjects of any given film: from the sight of children in school with the flag in the corner of the classroom, or the portrait of a queen or president on the wall, to the buses people ride in, the uniformed policeman on the street, the interiors of homes, the conversations at mealtimes, the newspapers being read. At a deeper level they are an expression of a people's way of life, from the farmer on the land, the family facing death through illness or disaster, a child without a home, the father without a job, a wife who finds that happiness is an illusion.

It should be a perfectly natural act on the part of Canadian filmmakers to turn to subjects which are Canadian, a part of themselves, when they make films in this country. Why would they want to make films at all if this were not so? Conversely, if they are forced to go abroad, then they will naturally be expected to work on films set in the countries they have gone to live in; when they do this, they may achieve a high level of professionalism, but they will never create a film which is a natural expression of themselves and their native background. Furthermore, Canadians who make films outside Canada, even though they are organized and financed from Canada, have not necessarily made a Canadian film as such. It may simply be a film made abroad by a Canadian. This applies to all filmmakers. Thus, when a non-Canadian comes to work here, the situation works in reverse.

Surely the desire to write and make films springs from the deep inner consciousness of the individual writer or director to express himself in terms of his country's existence, whether it is a story of the past or the present. Surely, out of purely natural inclination, he would turn to the life he knows or which is part of his background and tradition. There should be no question of this; and it should follow that the people in front of his cameras would be played by the actors of his country, who are best suited to play the roles of their own people. Think of the films of Eisenstein, and

contemplate the natural expression of one's nationality in art of the screen.

It should not be necessary to point out any of this: the British do not make French films, the Americans do not make Russian films, the Spanish do not make German films. Why then should Canadians want to make American films – which is what so many English-language Canadian filmmakers feel bound to do these days?

The arguments will come thick and fast: art has nothing to do with it; money is all that matters. Certainly this is a major consideration. There may be many filmmakers among us who want to make pure films about Canadian subject matter, but cannot raise the money to do so. In this case the shame lies totally with organizations like the CFDC, the CBC and the private television companies, whose responsibility it is to create natural works. Many Canadian films are badly flawed by the introduction of non-Canadian players used to provide what is absurdly thought to be an easier entry to the United States market. This result is seldom achieved. What does result, however, is a film which is not true to itself, and is not a truly Canadian film. **Goldenrod** is a glaring example of this (and the public sensed its false characterization) and **Why Shoot the Teacher?** fails because its principal character, on whom the success of the film depends, and who should be totally imbued with a sense of being Canadian, is played by an average American actor with no sense of feeling for the role and its background.

The feature-length films of the NFB – from **Drylanders** and **The Merry World of Leopold Z** to **Why Rock the Boat?** and **The Heat Wave Lasted Four Days** – all have one common strength: they are naturally Canadian, making no concession to the so-called requirements of international box office. Whether they succeed or not in both artistic or financial terms is immaterial. These are the films which will live on, in which we can feel some sense of pride because they look, speak, feel and are indeed totally Canadian. Don Shebib's **Going Down the Road** is wonderfully and naturally Canadian. His last film, **Second Wind**, is forced and contrived and only marginally Canadian. It is a victim of the malady which now infects filmmakers everywhere: financial commitment to international box office, which has resulted in many films having no nationality whatsoever. A film like **The Cassandra Crossing** has been made by filmmakers of so many nationalities and financed by so many different countries it is impossible to give it a country of origin. There are many such films today and, while some make money, they are a credit to no one. They are simply business ventures by people whose only consideration is to make money. A James Bond film, on the other hand, does at least contain some sense of national character, even while being international in its changing settings.

The British and Americans can survive many international films simply through the strength of their players, who are either so well known or so recognizable as British and American actors that they themselves give their films a nationality. If Gregory Peck and Lee Remick made a film in China financed by Italians, most audiences would think it was American. We have no actors strong enough to do this for Canadian films (within the context of these "international" productions) and we never shall, to judge by the reluctance of our producers to develop and use Canadian actors.

This is why ACTRA is quite right in raising a fuss about the way CBC uses non-Canadian players. We all like Melvyn Douglas, but was it really necessary to pay his expenses and salary (larger than a Canadian player, no doubt) to play the grandfather who sulked in the attic in **A Gift to Last?** Through no fault of his own, he was an intrusion into what

Gerald Pratley, film critic and broadcaster, is director of the Ontario Film Theatre in Don Mills, Ontario.

was an entirely Canadian story, a false thread which marred the fabric of the whole. But what can we expect from a generation of producers who have been raised on American films and TV and think only in terms of adding glamor to their work by using American talents and backgrounds? Those who criticize ACTRA on the grounds of narrow nationalism and keeping great talent out of Canada are those with the sellout mentality. No one asked the most important question of all: Are these roles which can and should be played by Canadians? Then we have the "internationalists" who bring up the number of Canadian artists working abroad, which they feel justifies the use of non-Canadian talent here. They forget that most of our artists who are successful elsewhere were not invited to play specific roles. They went and looked for them because there was no work at home. And while they may have found a place abroad, they are really so few among the total number of say, British and American performers, that they do not weaken the national character of the films or plays they appear in. Raymond Massey could play Abraham Lincoln without the Americans feeling that they were being subjugated by Canadian talent because he was only one non-American player among hundreds working in plays and films.

The strength of the American cinema has always been in its subject matter: when it goes naturally about its main purpose of making films set in the USA about every conceivable subject, it achieves the greatest results and becomes the mirror of the American way of life, from **Birth of a Nation** to **Network**. The fact that there are distortions in both (and in the thousands in between) does not weaken the presentation of the image of America. But when American filmmakers used to make pictures about other countries (notably Canada) they were invariably false.

At the other end of the scale the films of Canada's French-speaking filmmakers set almost entirely in Quebec with local players, have consistently conveyed a sense of place and character, and been true to themselves. On a long bus journey from Kapuskasing I sat next to a French-speaking woodsman who looked and sounded exactly like a character from a Gilles Carle film. Our English-language producers argue loudly that they cannot recover the cost of production from our small home market, that they are forced into using American actors in films whose backgrounds might well be

the United States. How is it, then, that the producers of the new Australian films, with a smaller home market than Canada, are making such remarkable national pictures, like **Caddie** and **Picnic at Hanging Rock**, most of which earn a profit in Australia from enthusiastic audiences and are extremely well received abroad? Why cannot we achieve, with the history, novels, and talent available to us, what the Australians have succeeded in doing with their artistic resources?

The influence of the United States and the terrible fear of not finding acceptance by American audiences is one real and negative reason, best illustrated perhaps in this recent happening.

The singer Patsy Gallant appeared on CBC's late-night TV interview program, *90 Minutes Live*, with host Peter Gzowski. She sang a raucous version of Gilles Vigneault's "Mon Pays" but surprisingly, the lyrics were in English, and even more surprisingly, it was now a song in praise of the USA, not Canada, with the main chorus including the words, "From New York to L.A.". In the desultory conversation which followed it transpired that the song had been rewritten into an English version. Finally (it seemed as though he would never ask) Gzowski enquired why the lyrics referred to American cities? The lady replied brightly, "We had to do that. If we sang 'From Vancouver to St. John's', the Americans wouldn't know where these places were, and then the song wouldn't be a hit in the States."

Now why did she grow up with this attitude and belief? Because Canadians in the main have so little faith in themselves and their country. If the song were to appeal to audiences anywhere in the world it would do so no matter what the place names are. And if they are Canadian, so much the better for an awareness of this country. How many countless American popular songs have flooded the world and made obscure places familiar names?

Dennis Braithwaite, who writes a very good column for *The Toronto Star*, called "On and Off the Air," and whose comments about Canadian character in life and art and popular entertainments are usually sound and sensible, fell down badly over exactly the same outlook as the singer. In praising **The Man Who Wanted to Be Happy**, he faulted it because a character described another as being "Just a little star. Fred Davis is a big star, Pierre Berton's a big star,



The fully Canadian and very entertaining **Why Rock the Boat?**

Peter Gzowski's a big star!" This won't do, says Braithwaite. In using these references "the show has disqualified itself from sale to American TV. It will never play in Schenectady."

Does it really matter? Must we use American names in order to sell it to them? Cannot we please our own audiences with references to ourselves? Is it not possible that the American will get the reference, if they see the play, even if they don't recognize the names? Criticisms like this make it even harder for writers who write in a Canadian sense to be truly Canadian. Would Braithwaite like to have heard Carson et al mentioned instead? How will our entertainers ever be known, if Braithwaite denies them the right to be mentioned in our shows and stories? I wish he was being facetious, but even so, this sort of comment is most discouraging. This was followed a few days later by the film reviewer for *The Globe and Mail* making inane comments about *A Sweeter Song*. He had been told that Canadian references had been cut from the print shown in the USA. "American audiences," he declared, "may have seen a better picture." A good Canadian film, he appeared to be saying, shouldn't have any Canadian comments. The only distinction this silly film had was its Canadian references. It is from these that a natural acceptance of our own background and events will grow. The fact that they may not all have been well done is no reason to excise them.

There was a flurry of anxiety when the CBC's *King of Kensington* was sold to some US TV stations. Would the Americans understand it? Would it have to be tailored to American tastes? Would they know that Kensington market was a part of Toronto? Where is Toronto? Should it be changed to an American city? This last piece of foolishness contains the key to our failures. If the Americans like *King*

Another John Schlesinger film, *Day of the Locust*. Would you say it's English?



of Kensington they will do so because of what it presently is: a Canadian situation comedy with Canadian players in a Canadian setting. Moved to an American city it would be neither genuinely Canadian nor American and would please nobody. This is why so many "Canadian" films (*Shoot, Breaking Point, Rituals* and others) have no audience and do nothing to express a Canadian identity because they are not naturally and honestly Canadian.

It is not pleasant for any one of us who expects to see the face of Canada and our people on our screens to write ungracious and seemingly carping and small-minded statements about the unsuitability of non-Canadian performers. We are forced into this so-called "nationalistic" stance by businessmen and investors, weak-minded producers and vacillating government officials, who have no faith in Canada and sell us out every time in the popular arts, many in pursuit of nothing other than personal profit. If nothing was said by any of us who care, the situation would likely be much worse. These exponents of "the industry" like to copy the Americans, but they have never learned that no matter how profit-minded the Americans might be, they never sell themselves out — instead they capitalize on what they are. This is a lesson which many English-Canadian filmmakers somehow fail to grasp. How many more times must it be said that art is international, but not as a result of copying the achievements of other countries? Art becomes international when its natural and finely realized native qualities bring it a universal recognition and acceptance.

Bergman, the early Fellini, Satyajit Ray, Leopoldo Torre Nilsson, David Lean, Truffaut, Frankenheimer, Scholondorff, Kurosawa, George Cukor and others are great artists in the cinema when they remain true to themselves. But if, and when, they stray from their countries, deny their roots and their background when filming abroad, then their films become little more than professional accomplishments imposed on an alien society.

A painter can paint anywhere, maintain his individuality, and remain true to his country. The same is true of writers and composers, but most prefer to sustain themselves within the cradle of their native lands. Filmmakers are no different except they are dealing with a visual medium — living pictures of people dealing with certain aspects of society. It must be one they are part of in some way or it will be a superficial statement. John Ford went to London to film *Gideon's Day*. It is never thought of as a Ford film. John Schlesinger, whose *Far From the Madding Crowd* is as English as Ford's films are American, went to New York to film *Midnight Cowboy* and *Marathon Man*. They are not Schlesinger films either. Renoir's American films (he was forced into exile as a result of the Great War) were not the true Renoir. And Bergman's next film, *The Serpent's Egg*, filmed in Munich, will be the first Bergman film that will not be true to him.

This national quality is hard to define. It is not a nationalism which proclaims itself by pasting flags on cars and camping kits, or by sticking maple leaves on everything irrespective of origin. It is that quiet, deep, contemplative feeling of nationality nurtured through the years by upbringing and education, by a sense of place and people, and which comes naturally to the surface when called upon to express itself in the artistic accomplishments of individuals.

Many who work in films will shrug all this off as being of no concern to them. They are businessmen, involved in making money with "products" which sell on "the marketplace" to the "consumer." They forget so easily that every make, every brand, must have its own name, style, character and distinctive qualities, to make them stand out among the hordes of others, to lure the purchaser. Imitations never last long, and make no enduring impression. □

There is—on film. A lot of companies have very successfully used films to inform, persuade, train, motivate and sell. There are, however, companies that are not aware of all the benefits of film. They need the help of a professional. That's where you take over.

Kodak Canada Ltd. is currently running a campaign in business publications under the theme "Film is good business." It explains the

advantage to companies of using films to tell their own stories. There are many companies across Canada that are willing to spend money on films but do not know how to go about it, or who best can do the job.

Now's the time to contact them yourself and sell them on film. Get the picture?

Write us for a free "Aid to Sales Kit."

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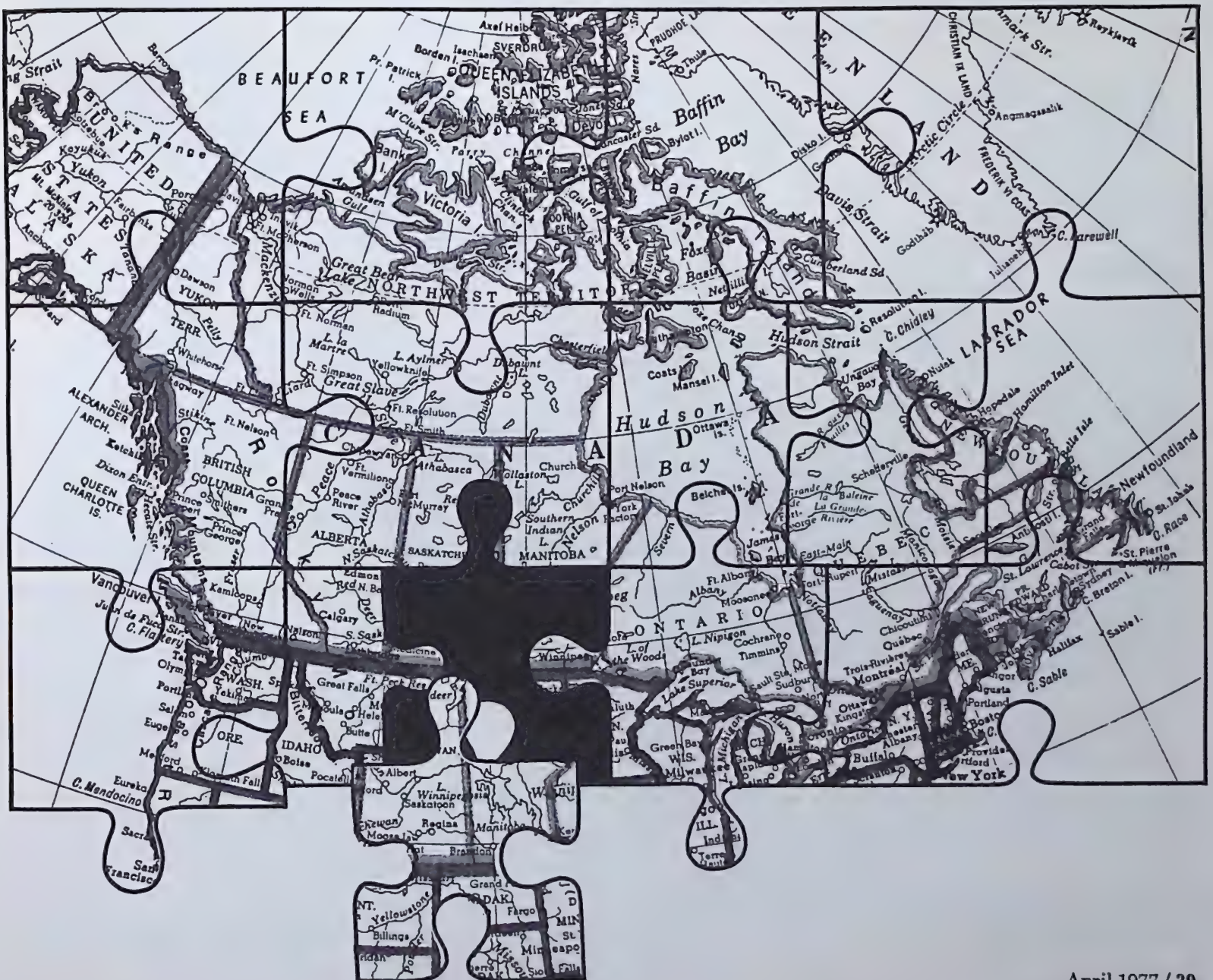
Film. Get the picture?



To hear the producers, a few good Canadian scripts could turn this industry around. We asked Cam Hubert about some of the ideas and scripts she's been stockpiling. Perhaps they, and others like them, could help us piece together a Canadian identity.

scenarios for canadian films

by Cam Hubert



When I was asked if I would be willing to write an article about "Scenarios for a Canadian Film", my first reactions were mixed. My most immediate reaction was that I was miffed the letter came addressed to MR Cam Hubert. I ought to be getting used to that, by now. It seems to be presupposed that if a person is a writer, particularly a writer dedicated to film and film form, then the person is a man. Has to be a man. Couldn't be anything other than a man.

I am not a man. My three children and my ex-husband could all testify to that.

Having cleared the air of that, I may be able to move on to Scenarios for a Canadian Film. It ought to be easy. Off-hand I would say there are probably 25 million good stories, any of which would make a good film. Do I start alphabetically or in order of historic happening, do I subclassify and cross-index according to ethnic or costume, modern or...?

Do we have to be self-consciously Canadian? Isn't there the slight possibility that within our borders things have happened that might be universal in scope and international in theme? Do we have to have Mounties, maple syrup, hockey sticks and a pulp mill to qualify as Canadian?

I mean, to raise an old ghost, What Is Canadian Identity?

I started listing themes and stories I thought would be good box-office draws and still be material from which good films could be made and then I was face to face with what seems to be another presupposition. That there is an inherent contradiction between "good film" and "commercial film"; do they have to be mutually self-exclusive? Some of the BEST films I have seen have been box-office successes. Some of the WORST I have seen have been quote good endquote.

Film is an art form but that doesn't mean it has to be an esoteric mystery. Film is entertainment, but that doesn't mean it has to cater to the lowest common denominator.

British Columbia Archives



Carving out Richfield, a miners' town in B.C.

Then I thought well, why not show what the Canadian film industry has so far NOT done. Show some of the Canadian stories and themes which I, myself, have incorporated into scripts which have been ignored completely by every possible arm of the Canadian film community. For in this list of rejects lies something that ought to be said about the state of Canadian filmmaking.

Five years ago I began work on *The Drinking Gourd*. A friend of mine, the first black baby born in North Vancouver, shared with me some of the stories passed down from mother to child in a totally oral tradition. None of these stories ever found their way into a history book or any other kind of book. The stories go back as far as the hold of a slave ship bringing people from Africa. The stories tell of

the horror of the auction block, the sexual exploitation of the black woman, the agony of having your children taken away and sold like cattle, the gutsy refusal to take the easy way out and die. Some generations after the first black woman in the family was brought to North America one of her grandsons was body-servant to a cavalry officer who was assigned to the Cherokee who were being sent on the Trail of Tears. The Cherokee had the first university in North America, the teacher of a class of children on the trek was a graduate of that university, a woman who spoke both Cherokee and English. The black man made a deal with the woman; he would get her away from the white man if she would keep him safe from the Indians. They left, with about a dozen others, under cover of a blizzard. They headed north, their trail obscured by snow and wind. Years later some of the Metis defenders of Batoche had black skins. Another branch of the family came north with Harriet Tubman herself. Another branch were political refugees from Ethiopia, people who were against Haile Selassie when it wasn't popular to dispute him at all. The family moved west with the historic migration; worked the CPR and the mines, the harvests and the homesteads. The first black sheriff in Alberta... people heading for the Cariboo gold fields... all in one family. A genealogical study, a human study, a statement on the human condition set amongst some of the most filmically beautiful scenery in the world. The history of a family through the eyes and hearts of its women.

The NFB, CBC, and CFDC were not the least little bit interested. Now, of course, *Roots* has done it and I suppose that in a year or so someone possibly might see something more and better could come from *The Drinking Gourd*, but it will still be a case of too little too late.

I don't think *The Drinking Gourd* got rejected because I am a bad writer; nobody was even interested in seeing the script. Comment was basically the same from everyone... do you really think the blacks have made any significant contribution to Canada, do you really think it is relevant? Well, yes, gentlemen, I *do*. I certainly think there was more merit in this story than in *Shadow of the Hawk*, but while our industry reacted with total bland indifference to a story about a Canadian family, money was made available for what I can only term a piece of tripe.

Simon Kunnanoat was a Kispiox Indian who was accused of back-shooting two white men. Not trusting his chances at a fair trial, Kunnanoat and his brother-in-law Himadan took off into the bush. They were chased by the RCMP, the Pinkertons, and endless posses of people out after the rewards. Himadan died in the bush. Kunnanoat survived. Supported his family. Moved easily wherever he wanted to go and eventually gave himself up when assured he would have a change of venue and a fair trial. He was acquitted. If audiences will watch a chase epic, particularly one where the poor guy is eventually exonerated, that is set in barren desert, they'll sit forever to watch a good story set in country where the very environment becomes an unpaid actor. That is part of our identity, incidentally, the fact our lives are structured to our weather and our geography. I don't notice a stampede to try to tell the story of Simon Kunnanoat.

Dreamspeaker has been done as a 90-minute special by the CBC and I was fortunate to get Claude Jutra for my director and fortunate that the casting suggestions I had to make were given consideration by the people with whom I had the good fortune to work. We originally wanted to do *Dreamspeaker* as a feature film, and I still think that, if shot for theatres rather than for the obviously restricted TV screen, it would make an excellent feature film. I am not saying CBC was a second choice, but we knew we would get *nowhere* trying to do it as a feature film in Canada.

Cam Hubert is a writer and poet who lives in Nanaimo, B.C. Her screenplay Dreamspeak was produced recently by the CBC and directed by Claude Jutra.



The Indians look on as the French arrive

We make our own public enemies; I was doing research into the Mary Steinhauser tragedy at the BC Pen and I became fascinated with the personal histories of the inmates involved. With all the facilities at our society's fingertips, young boys were shunted from pillar to post until their problems became such that the only answer we could come up with was to stuff them into tiger cages and hope there wouldn't be an explosion. We are still doing this and **Way To Go Davey Boy** is my exploration of how this can happen in a civilized country. There are some kids who do just a bit more than other kids; properly channeled this energy makes them winners, they're the kids who make the heroic slide into home or score a winning goal with a chipped elbow or... send a brick flying into a Mountie's face. The ones who could be winners wind up losers; and another script is met with nods and "interesting, but..."

I do not write "tits'n'ass" and I don't go out of the house to buy a ticket to sit in a theatre to watch it; but it sure gets financed in this country. Blood, gore, sex and sadism, put them in your script and call it... Canadian content?

The Nootka nation defeated three ships of the Spanish fleet long before Captain Cook ever claimed Vancouver Island for England. There is a lost gold mine legend, and a forest fire that wiped out one third of the island, all of that incorporated into a modern story about a young man who can't hack the city and so goes back to his grandfather's farm on the west coast of the island. He sees "ghosts" and thinks he's going out of his skull, and anybody who likes fantasy, ghosts, supernatural or fright films would love **Restless Coast** but...

Old Woman examines the position of women in Canada today while taking a look at pre-Indian myths and it is visual, filmic, funny and...

Homecoming looks at something we ought to pay more attention to; the relationship between fathers and daughters. I'm sorry there is no incest, orgy, murder or rape, just the story of people looking for their roots, their identities and their own answers to their own questions. But...



Baking bread wasn't always easy for the women

File on Helen Morgan is a book by John F. Gibson that has sold out in hardcover here and abroad and is about to come out in paperback. I have adapted the book to a film-script but neither CBC Vancouver nor CBC Toronto seems at all interested in a book about a Canadian social reality. This film, if it ever gets made, could do in film what *Ecs-tasy of Rita Joe* did on stage, but...

Revenge of Annie Charlie by Alan Fry has been a popular Canadian book by a Canadian writer. We've been trying to get a film produced for several years now and if Al Sim-



And how about flying a kite across the Niagara gorge to build a suspension bridge?

Saskatchewan Archives



English colonists stop at Saskatoon

Public Archives



Ellis Island didn't corner the market on immigrants

monds had less faith than he has I would despair, but he doesn't and I won't and one day we *will* get this very good story filmed.

Of course while the blacks, Chinese, Ukrainian, Estonian, Latvian, Icelandic, Indian, Pakistani, Bengali, Punjabi and Doukhobour waves of immigration have been ignored and while the Cariboo gold rush, the Saskatchewan homesteaders, the Cariboo cowboys, the coal miners, loggers, mill workers, singers, track and field stars, boxers, mountain climbers and inventors of telephones and discoverers of insulin have all been totally ignored by the ivory-tower decisionmakers in Canadian film we can point with... something... to the million-dollar pile of bird-poop shoved on us last year.

Union history on this island was so bloody that Joe Hill wouldn't even come here! There was no real union for coal miners here until after the Second World War. Then the mines went belly up but the out-of-work miners were finally in the UMWofA. My kids have seen **Boxcar Bertha** and learned about labor union martyrs in the US but they only know from my own stories (usually at election time or when the Sacred boffins come up with another back-to-work rule I find fascist) that their own great-grandfather was a union organizer. It would be a wonderful film, the sequel to **How Green Was My Valley** written on Vancouver Island, but...

But while we may have come a long way, baby, we've still got a long way to go. I don't think the CFDC should be doing things the way they have been doing them. I doubt if anybody in his or her right mind would suggest they continue doing whatever it is they have been doing. I think if they were to become an introduction service to put the writers in touch with the producers and directors and then, if they want to invest money and get involvement from major studios they can say "Hey, we've got a script" and... introduce everybody to everybody else.

Scenarios for a Canadian film? They are all around us; they are in the memories of our grandfathers and in the futures of our children. They're your story and my story, his story and her story. The writers are writing them. But...

All we need (all!) for a viable Canadian film industry is to start making *good* films and the results will prove our points. We don't have to be self-consciously Canadian nor do we have to be apologetic. I personally think we've got off the track in the past three years and a lot of crap has been filmed that ought never to have been filmed, a lot of insincere people have had some funded fun and we have been right royally screwed without so much as a kiss by people who have sold us out for a pocket full of bird droppings, but I have a lot of confidence in the professional people in the industry.

What I don't have much faith in is the kind of mentality that couldn't see what was in **Drinking Gourd** until **Roots** got there first. Until we have the kind of vision that went into making **Roots**, we won't even begin to scratch the surface. Nobody can ever begin to know where he/she is going if he/she doesn't know where he/she is coming from, and we have to take a good look at where we started before we have any chance of getting where it is we want to get.

We have drama, comedy, suspense, mythology, adventure, action, westerns, farces, and probably even Biblical allegories waiting to be done. (And if anybody steals any of the script ideas I have just outlined, we'll have a mass murder story to chronicle, too!)

Hang in there, we'll make it yet!

HI AL! Maybe we should move Gyp and Annie from the interior of BC to a bar in Greenwich Village. Make her a Puerto Rican blues singer and him a piano player and instead of a comic/drama we try for vampires with two sets of tits each and.....

yes.

but is it canadian... are you canadian... are they canadian..?

by Veronika Saul

Getting in step with a Canadian definition



So what is a Canadian film? Joan Irving asked the question officially, and got three official answers.

by Joan Irving

The three government agencies that oversee the film and communications industry in this country, the Secretary of State Department, the Canadian Radio-Television and Telecommunications Commission, and the Canadian Film Development Corporation, all provide working definitions of a "Canadian film."

Cinema Canada thought it might be useful to lay side by side the official versions of what constitutes a Canadian film, as it is defined for taxation purposes, for production loans or for television broadcast Canadian content regulations. Lawyers, accountants and producers involved in the film industry make it their business to be familiar with the substance of government policy, but for many involved at

other levels of the industry, sifting through official documents is not normally part of a hard day's work.

Secretary of State

The Canadian Film Certification Office at the Secretary of State supplied us with the relevant section of the Income Tax Act when asked for its definition of a Canadian film. Officials there are quite blunt that their aim is to create a film industry through a healthy investment environment. A certified Canadian film, of course, qualifies for a 100 per cent capital cost allowance, while films that do not either seek or meet the Secretary of State's definition qualify for only a 30 per cent tax advantage.

Though the Secretary of State does not look at film content as a criterion for certification, there will probably be, through application of the tax advantage, a long-term effect on standards of quality in Canadian cinema.

From the investor's point of view, and providing no interpretive advantage is taken, the tax allowance alone might

Having worked as an historical researcher, a community organizer, and a full-time staff reporter, Joan Irving is presently a freelance writer living in Montreal.

not be sufficient incentive to invest; most investors want a return on their money and, as the table on page 27 indicates and in case you don't already know it, profits are linked to distribution which is linked to appeal...

In order for the Secretary of State to certify a feature film or videotape as Canadian, four conditions must be met: (Taken from Canada Income Tax Regulations, amendment, November 10, 1976. For brevity's sake, certain sections are paraphrased.)

- A. The producer must be a Canadian.
- B. The film accumulates six points for individuals who provide services in respect of the film, in the following manner:
 - (i) For the director, two units of production,
 - (ii) for the screenwriter, two units of production,
 - (iii) for the actor or actress in respect of whose services for the film or tape the highest remuneration was paid or payable, one unit of production,
 - (iv) for the actor or actress in respect of whose services for the film or tape the second-highest remuneration was paid or payable, one unit of production,
 - (v) for the art director, one unit of production,
 - (vi) for the director of photography, one unit of production,
 - (vii) for the music composer, one unit of production, and
 - (viii) for the picture editor, one unit of production shall be allotted, provided the individual in respect of such allotment was a Canadian.
- C. Not less than 75 per cent of the balance of fees paid to other crew members are paid to Canadians.
- D. Not less than 75 per cent of the cost of processing and post-production is incurred for services provided in Canada.

"Canadian" means a Canadian citizen or landed immigrant; there is no residency clause. Although during the writing of the law such a clause was considered, it was rejected due to the difficulty of defining a Canadian resident (the official government definition is 48 pages long) and so that Canadians living outside of the country would not be penalized should they wish to return to work here.

CFDC

The CFDC has two important administrative functions in the film industry: that of making investment loans to Canadian films or to official co-productions and, since February, 1976, the administration and surveillance of the co-production treaties concluded with Italy, France and Great Britain (a fourth treaty, with Germany, is expected to be ratified this summer).

While granting Canadian producers access to public funds to make their films, the CFDC has also been concerned with the development of the industry. So though its definition of a Canadian film is based on the Secretary of State's guidelines, the CFDC emphasizes creative control. Only films written by or directed by a Canadian are eligible for loans, whereas the Secretary of State assesses creative control in terms of points, six out of 10, without stipulating how those points are accumulated.

The CFDC also assesses the *quality* of projects submitted to it for investment, while the Secretary of State certifies any film meeting the income tax act requirements, as set out in the point system.

Co-Productions

Films that meet the provisions of a co-production treaty are recommended by the CFDC to the Secretary of State for his approval. These films are considered national films by both countries party to the treaty. Canadian investors therefore qualify for capital cost allowance benefits.

There is little doubt that the tax concessions have stimulated the current rash of feature co-productions. Five of the 16 feature films the CFDC invested in last year were co-productions.

Whether or not their provisions are now being used to the advantage of Canadians, the treaties are written so that in the long run (two or three years) an "overall balance" of contributions at the creative, technical and financial levels will be realized by the two participating national film industries. A joint commission representing the treaty signatories is delegated with the authority to effect this balance.

The three treaties are basically the same; any differences lie in the provisions for the minimum technical and artistic contribution by the minority co-producer. In each treaty, however, this is based on the proportion of the financial contributions of the two countries.

(For our purposes we will examine only the clauses concerning financial and creative involvement. The italics throughout this article are ours.)

Canada-Italy (June, 1970)

Article IV

"The respective contributions of the producers of the two countries may vary from thirty (30) to seventy (70) per cent for each film, the minority participation being not less than thirty per cent of the production cost of the film..."

"The minority co-producer shall be required to make an *effective* technical and creative contribution. In principle, the contribution of the minority co-producer in creative staff, technicians and actors shall be *in proportion to his financial contribution* and in any case his creative and technical contribution shall include at least one author, one technician, one performer in a leading role and one performer in a supporting role."

"Departures of the provisions of the foregoing paragraph may be made jointly by the competent authorities of both countries, but a Canadian director or an Italian director shall be employed in any co-production."

Canada-France (June, 1974)

Article IV

"The proportion of the respective contributions of the producers of the two countries may vary from twenty to eighty (20-80) per cent for each film."

"The minority co-producer shall be required to make an effective technical and creative contribution. In principle, the contribution of the minority co-producer in creative staff, technicians and actors shall be *in proportion to his investment*. In all cases, such contribution shall include the participation of one writer, one technician, one performer in a leading role and one performer in a supporting role. In exceptional circumstances, departures herefrom may be made jointly by the competent authorities of both countries."

Canada-Great Britain (September, 1975)

Annex

(5) "The total production costs of a co-production film shall not be less than \$(Cdn) 350,000 or 150,000

pounds, whichever is the greater at the prevailing rate of exchange, and the share of such costs borne by the co-producer from one country shall not be less than 30 per cent.

(8) "The performing, technical and craft contributions of the Canadian and British co-producers to a co-production film shall be *in reasonable proportion* to their financial participation. Where the co-producer from one country provides less than one half of the total production costs, not less than one leading performer, one feature performer, six technical, craft or studio employees plus, if required, one writer, all of whom are nationals or residents of that country, shall be employed in the making of the film."

Though to date co-production producers have often used the vague and couching terms referring to creative input and acting talent to get away with minimum Canadian involvement there are recent indications that the CFDC is going to tighten supervision on these points.

CRTC

The television networks in Canada are, of course, legally bound to provide a certain percentage of Canadian-content programming. When the public network (CBC-Radio Canada) produces a 'film for television', the Canadian content is usually assured. Union organization protects the rights of Canadian technicians here. The question of Canadian content does arise, however, when co-productions or joint-venture programs or series are made. The CRTC recognizes and invites co-productions with the proviso that they meet CRTC guidelines for certification.

Except in the case of films or programs dubbed in Canada in English or French, which qualify for a rating as one-quarter Canadian, programs or series of programs are ascertained to be either Canadian or not, according to the guidelines published by the CRTC in 1972.

Each application for recognition as "Canadian for broadcast purposes" is looked at in terms of the overall package, and for what might almost be called its impression of Canadianness. Unlike the Secretary of State's definition there is no point system that gives more weight to one category than another or requires that any particular function be held by a Canadian.

Canadian participation means that portion of the total cost of the co-production or joint venture spent to employ Canadian talent and utilize Canadian facilities for each of the following:

- a. artistic control
- b. principal performers
- c. administration and finance
- d. technical
- e. production
- f. post-production
- g. additional talent
- h. music.

The emphasis seems to be one of financial control – who makes the program – though there is a covering statement on creative input. It is somewhat vaguely worded; i.e., that there be "...a significant involvement by Canadians in the artistic control of the co-production and among its principal performers."

Though there are no co-production treaties *per se*, a distinction is made between Commonwealth and francophone countries and those which are not.

Co-productions among Canadian producers and producers in Commonwealth or French-speaking countries can be credited (as special category programs) if 30 per cent or

more of the total cost of the program is spent on Canadian participation, with allowances for series in which not every program meets the requirements.

Co-productions with other-language countries are recognized as Canadian if 50 per cent of the total cost of the program is spent *in Canada* on Canadian participation.

Revenue Canada

Revenue Canada does not have a distinct definition of "a Canadian film". For purposes of the 100 per cent capital cost allowance, Canadian films – in principal – are certified by the Secretary of State Department. Those co-productions approved by the Secretary of State are also entitled to the tax write-off.

Nevertheless, the decision about what is acceptable for tax purposes is made at the local level when a producer's tax returns are verified. At this time, Revenue has access to financial information which goes beyond the simple packaging of the co-production, or the isolated investment in a Canadian film. Revenue examines factors not included in the Secretary of State's definition; for instance, copyrights, film ownership, distribution agreements, and other contracts and legal documents. It also applies criteria like "risk" and "accountability." This additional information may cause Revenue to rule that the 100 per cent capital cost allowance can not be claimed on a film otherwise certified by the Secretary of State.

Recently, the tax inspectors have stepped up activity, and in some cases, are reassessing producers' tax returns for the last several years. The present uncertainty caused by this action has left Canadian producers in limbo as to just what kind of deals they can make with their investors.

For the moment, the tax man is the final arbiter when it comes to tax write-offs. Since the government has clearly stated that investors in Canadian films should benefit from a 100 per cent capital cost allowance, Revenue has also become the body which decides which films are Canadian. Certainly, a global government film policy would go a long way to clarify the present situation and to create a healthier climate for investment in our feature films. □



by Veronika Soul

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OPINIONS

A FEW GUT RESPONSES TO THE CMPDA

I was most interested by the Canadian Motion Picture Distributors' Association's "factual and unemotional overview of the motion picture industry in Canada" in their article "A Major Offensive Against Nationalism" *Cinema Canada* No. 34/35. While their analysis is brief and succinct it indeed contains an enormous amount of information plus much food for thought. While many of the points are well taken, certainly in terms of a more professional and rational approach to elements of production, publicity and marketing, I would like to offer a few gut responses to what I feel is a somewhat dangerous attitude that I perceive in their brief.

All of us interested in film in this country have a bias (or two) of some sort or another. The CMPDA has every right to demand more commercial 'properties' with an eye not only on our own box office, but also on the international marketplace. However, to my mind their analysis and their recommendations would only continue the colonized branch-plant mentality and reality of this country. To read proposals urging some kind of formula as the key to success raises great doubts in my mind. If the "ingredients necessary to assure every reasonable opportunity for box office success" are "a star with an international reputation, a proven property, a successful producer, adequate financial resources and a suitable distribution contract" one can only ask about those two-thirds of American pictures that didn't yield a profit. What is more disturbing though is this search for the magic formula based on competing with the American model. If the average American production budget ranges between \$2½ and \$3 million we are told that we must have more competitive budgets, a minimum of \$1 million "to ensure some degree of production quality". If it is war out there, gentlemen, (and by their description it undoubtedly is) then the CMPDA is fighting the wrong one using conventional methods. Surely if Vietnam taught us anything it was simply that the monolithic American giant – supreme in economic and military power – can be bested not by playing their game but by fighting a guerrilla war. Nobody will out-Hollywood Hollywood and I would suggest that you're barking up the wrong tree if you try, but there is an opportunity to try different methods, to in reality change the rules of the game, rules that are basically American. If the free-enterprise system is not working in our favor then we should look seriously at some alternatives. It is also a myth that money will make films that the public will want to see – our record is certainly a dismal one, *Alien Thumper* (a formula picture, \$1 million budget and big star), *Kamouraska* (the same), *Goldenrod*, *Child Under a Leaf* etc. – whereas *Shivers* costing \$165,000 grosses over \$700,000 (surely a conservative estimate), or *Goin' Down the Road* grosses about \$600,000 after coming in for \$87,000. And even if there was a magic formula I'm sure Hollywood would have discovered it first. You see, a formula system can never create an Ingmar Bergman (he made too many "parochial" films

before he was discovered as a marketable commodity) or a Federico Fellini (his films were "too great a reflection of the producers'/directors' personal concepts"). While we may have a number of directors who do wallow in personal fantasy, it's nice when one comes along like a Fellini to put you on the map.

No, I'm afraid the formula picture will only result in a faceless, anonymous product that might not even keep the distributors happy. While Morey Hamat assures us that good pictures will be seen, qualifying good as "a picture which has public appeal", I wonder why we haven't seen *Deep Throat* or *Behind the Green Door*. If we want films that will sell, perhaps the CMPDA should be lobbying the provincial censor boards so we can *really* get into exploitation in a big way – why hold back if money is the only object?

There comes a time when the chicken comes before the egg, when films made because someone has something that he wants to say happen to go on to make money, when people listen to so-called 'art' directors like Bergman, Bertolucci or Fellini in a big way. I wonder what we would have made of a movement like the French new wave, with its Godards, Truffauts, Chabrols and Rohmers who started out making very different films for peanuts before becoming commercially successful. Would the Renoirs and the Picassos of the world be around if they had been told that they shouldn't paint pictures larger or smaller than 12"x24" because the public liked them that way? Or imagine a music promoter telling Beethoven while writing his Ninth Symphony that a symphonic movement shouldn't last longer than ten minutes because after that the audience would fall asleep.

I would further suggest that the CMPDA look a little closer at government involvement in film in this country as well. While espousing the free market system, Canada is marked by extensive public-sector involvement in almost every aspect of film in this country. (Would it even be going too far to propose that there almost wouldn't be a film industry in this country if it wasn't for the CFDC or the NFB, or there would and it would be a lot healthier?) No, for me, one of our greatest problems has been the government's schizophrenia over whether they should be creating art and culture, or entertainment and commodity. So, as with much else in this country, we emerge with a compromise which suits none of us because it's not decisive enough. It's not so much a question of commercialism vs. art as getting behind whatever we're doing 100% to support it, be it quotas, levies, free enterprise or a nationalized industry.

Piers Handling

N.B. – In 1973 we produced 53 features, and in 1974 there were 71, all listed in *Film Canadiana*, the Canadian Film Institute's yearbook – not 33 and 32 as the CMPDA claims!

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ORGANIZATIONS

AMPIA

Alberta Motion Picture Industries Association

347 Birks Building.
Edmonton, Alberta T5J 1A1
(403) 424-4692

"You have a great deal more energy and enthusiasm out here in the West than we have among our older film producers in Toronto," F.R. (Budge) Crawley told a group of 60 participants at a Seminar for Producers and Directors at Banff on the April 22-24 weekend.

Mr. Crawley was keynote speaker for the seminar, held in conjunction with the fourth semi-annual meeting of the Alberta Motion Picture Industries Association. He was brought to the seminar courtesy the Film Industry Development Office of the Alberta Department of Business Development and Tourism.

Crawley's Academy Award-winning **Man Who Skied Down Everest** ran concurrently with the seminar at the Lux Theatre in Banff (the seminar itself was held at the Banff Centre); and at the same time **Janis**, another Crawley film which was nominated for an Oscar, was running in the Jubilee Auditorium in Calgary.

The seminar, one of a series being held by the association, was aimed particularly at producers and directors. Participants included representatives of five television stations and three film labs across the west - from Winnipeg to Vancouver. Besides, of course, AMPIA's own member companies. Also four universities and colleges, and from Hollywood the business representative of the Camera-man's Local of IATSE, Gerald K. Smith.

Next major event coming up in Alberta will be the Fourth Annual Film Festival, to be held November 16 to 18 this fall, chaired by AMPIA president Bill Marsden and co-chaired by past president Nick Zubko.

A seminar at NAIT and a four-day directors' workshop at Banff are being lined up for next spring, to be followed in the summer by AMPIA's

most ambitious undertaking to date: an international convention and film festival to be held just before the Commonwealth Games.

The Canadian Film and Television Association has already made it official that its 1978 convention will be held in Edmonton at that time, and for the occasion AMPIA has booked the Westridge Park Lodge, just outside Edmonton. The dates are July 29 to August 2, 1978.

"We're planning a Commonwealth Film Festival as part of the five-day event," says AMPIA President Bill Marsden. "Our proposal is that it will then be carried on as an annual event."

While the location for the event in '78 will have to be Edmonton because of the Games being held there, the association is seeking help from the Film Festivals Bureau to stage the festival at the Banff Centre in future years.

Having just concluded a highly successful seminar at Banff, Chairman Jim Tustian and AMPIA members are convinced this is the place for the "Cannes of Canada."

Len Stahl
Executive Secretary

ADFQ

Association des Distributeurs de Films du Québec

c/o Faroun Films (Canada) Ltée
136 A, St. Paul St. East
Montreal, Quebec H2Y 1G6
(514) 866-8831

The ADFQ held its annual general meeting on March 10, 1977.

The new executive committee was elected: President, André Link (Cinepix); Vice President, Pierre David (Films Mutuels); Secretary-Treasurer, Pierre René (France Film). Directors are: Rock Demers (Faroun Films), Robert Lantos (Derma Communications), François Prévost (Le Nouveau Réseau) and Gilles Beriault (Prima Film).

APFQ

Association des producteurs de films du Québec

C.P. 686, Station Outremont
Montréal, Québec
(514) 277-6667

The annual convention of the APFQ was held in Quebec City April 15-17. Workshops dealt with fiscal problems and the Department of Revenue (retroactive sales tax and employee deductions), pay-TV, co-productions and the internal structure of the association.

The newly elected officers are: President, Denis Héroux (Cinevideo); Vice-President, Louise Ranger (Les Films Jean-Claude Labrecque); Secretary-Treasurer, André Collette (Bellevue-Pathé). Directors are: François Champagne (SDA Productions), François Floquet (Via Le Monde), Pierre Valcour (Explo-Mundo) and Gaston Cousineau (Videodio).

APCQ

L'Association des propriétaires de cinémas du Québec Inc.

3720 Van Horne Avenue, Suite 4-5
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(514) 738-2715

On April 19, the APCQ held its annual general meeting. Pay-TV was one of the subjects discussed. Speakers were Rock Demers of l'Institut Québécoise du Cinéma, Lucien Legault of the Nouveau Réseau, as well as Roland Smith and André Gilbert.

The new executive committee was elected: President, Claude Tremblay; Vice-President, Pierre René; Vice-President, Jacques Patry; Treasurer, Marcel Venne. Directors are: Paul Gendron, Maurice Phaneuf, Jacques Martin, Jean Cyr, Marcel Labbé, André Monette, Roland Smith, Guy Couillard, Gerry Chernoff, Marc Paul, Hertel Hotte, Leon Savard, Claude Chabot, Tom Fermanian, André Gilbert and J. Bessette.

ORGANIZATIONS

CAMPP

Canadian Association of Motion Picture Producers

38 Isabella St., Toronto, Ontario,
M4Y 1N1
(416) 964-6661

On March 7, the Canadian Association of Motion Picture Producers held their annual meeting at Mirrophonic Sound Studios. The association is pleased to announce the election of the following members: President, David M. Perlmutter; Vice Presidents, William Marshall, Richard Schouten, John Dunning, Peter O'Brian; Treasurer, G. Chalmers Adams; Secretary, Samuel C. Jephcott.

Among the many topics discussed at this year's meeting was the new German/Canadian co-production treaty and existing treaties, the upcoming hearings on pay-TV, and the CFDC reports. Much time was spent discussing the Canadian co-production policy; is it working and where is it heading?

CFFS

Canadian Federation of Film Societies

2 Belmont St.
Cornwall, Ont. K6H 4Z1

A year has elapsed since the federation communicated with the film community through these columns. Prime reason for silence has been the lack of time at the disposal of new chairperson Chris Wilson, who has almost singlehandedly opened and operated a new cultural complex on the Cornwall Campus of St. Lawrence College. However, more directly, the affairs of the federation have suffered from the departure of the Schomakers of Calgary from the film society scene.

Membership in the federation remains steady. The annual screening weekend will be hosted by Cinema-16 of UBC, Vancouver, from May 20-23 (Victoria Day weekend). A large number of films suited to "alternative" programming will be previewed.

The weekend event will consist of simultaneous screenings of 16 mm and 35 mm films, opportunities for the participants to meet each other, to meet the experts and some of the distributors' representatives, and much more. If you have a desire to "look before you book" or are simply interested in film generally, the CFFS "Weekend" is for you.

While the CFFS (Canadian Federation of Film Societies) organizes this annual event, attendance is by no means limited to member organizations, so any organization with an interest in film is invited to send representatives.

For further information, contact CFFS Preview Weekend, c/o Cinema-16, Box 35 SUB, University of BC, Vancouver, BC, V6T 1W5.

The index of all feature films available in Canada for non-theatrical rental will be published for the last time this year. Always a sellout, the project has overtaxed the energy of its committee of five volunteers and a new publisher is being sought.

The federation is administering the Dorothy and Oscar Burrit Memorial Award for the year and notice of the award was mailed directly to centres where there might be candidates. An amount of up to \$800 is available to fund projects which will contribute to the appreciation of the art of film or the film society movement in the country, but it does not include the funding of film productions.

Readers interested in establishing contact with the federation should write directly to CFFS, 2 Belmont St., Cornwall, Ont. K6H 4Z1.

CFEG

Canadian Film Editors' Guild

P.O. Box 46, Terminal A
Toronto, Ontario



For all those too busy or just not inclined to put pen to paper, rejoice! The Guild now has its own permanent telephone number, so you can reach us anytime to air your views or ask for advice. (416) 485-3222 is the number to call.

The Annual General Meeting in January saw the following Board of Directors elected for the 1977 Guild year:

President: John Fryd cfe, First vice-president: Bob Buchan cfe, Second vice-president: Vince Hatherley cfe, Treasurer: Jack Schoon cfe, Secretary: Lori Labatt cfe, Directors: John Kelly cfe, Bob Millard cfe, Peter Shatalow (associate), Jim Kelly (affiliate).

The new executive is determined to establish closer liaison with producers and directors to improve the status of all Canadian film editors. Call or write us for further details.

CCFM

Council of Canadian Filmmakers

Box 1003, Station A,
Toronto, Ontario, M5W 1G5
(416) 869-0716

Apprenticeship program

An apprenticeship program for Canadian filmmakers, initiated by CCFM, was launched this month. The program is being sponsored by the Canada Council and the Ontario Arts Council, and co-ordinated by the National Film Board's Ontario Production Studio in consultation with the CCFM and the CFDC.

Pen Densham and Peter Rowe have been selected, from lists submitted by each of the participating organizations, as the first filmmakers to participate. They will be apprenticed to Norman Jewison during production of his new \$8 million film "F.I.S.T." which stars Sylvester Stallone. On completion of the apprenticeship period, Pen and Peter will conduct an open workshop at the NFB Ontario Production Studio in Toronto.

CCFM is particularly pleased with the project because it offers a unique opportunity to Canada's filmmakers and it represents an unprecedented co-operative venture between an industry organization and agencies of both the federal and provincial governments.

Levy

For years levy has been the rallying cry of CCFM. In the last month

it has been adopted by the new Secretary of State who has publicly indicated his own interest in a theatrical levy and appears to be moving towards its implementation. The minister has also indicated that he intends to bring down the long-awaited film policy in June of this year. Whatever else the film policy contains, if it commits the government to a levy to support Canadian production it will do more to guarantee the future of the industry than has been done in all the scattered measures adopted over the last 10 years.

Co-productions and the definition of a Canadian film

Both of the above are being blamed by most sectors of the industry for the blatant misdirection which the industry took this year in producing films which were, in the majority of cases, clearly non-Canadian.

The credit list for eleven co-productions made in Canada since August of last year reads like the European Common Market and Canadian writers, directors and lead actors are

conspicuous by their absence. There is, in addition, concern that some producers are fronting and the CFDC is moving to alter the terms of the co-production agreements in order to change the present situation.

Co-productions offer the easy way to qualify for the 100% capital cost allowance tax break now in effect for Canadian films, and they have been used for the purpose to the extent that Canada has become a Bahamas-style tax shelter. The definition of a Canadian film is similarly too loose and a motion has been tabled in the CFDC advisory committee to adopt a more stringent definition devised by the Directors' Guild of Canada.

CCFM is supporting all measures designed to ensure that these recent benefits for Canadian production are no longer available to essentially non-Canadian films. Clearly the present situation is a shambles and doing nothing to develop a Canadian industry.

Voluntary agreement

Analysis of Famous Players' performance during the first year of the

voluntary quota agreement shows the following results:

Percentage of participating theatres which met the terms of the agreement; i.e., showed four weeks of Canadian films 37%.

Percentage of participating theatres which failed to meet the terms of the agreement by showing less than four weeks of Canadian films 47%.

Percentage of participating theatres which failed to show any Canadian films 16%.

The CCFM executive has passed a motion stating that CCFM opposed the voluntary agreement at the time of its introduction and continues to oppose it both in principle and in practice. CCFM has recommended that the voluntary agreement not be renewed, because it has the effect of delaying implementation of legislated measures, and that Famous Players and Odeon (whose performance was worse than Famous Players) be asked to continue what in effect they have been doing: monitoring their showing of Canadian films and reporting to the CFDC. □



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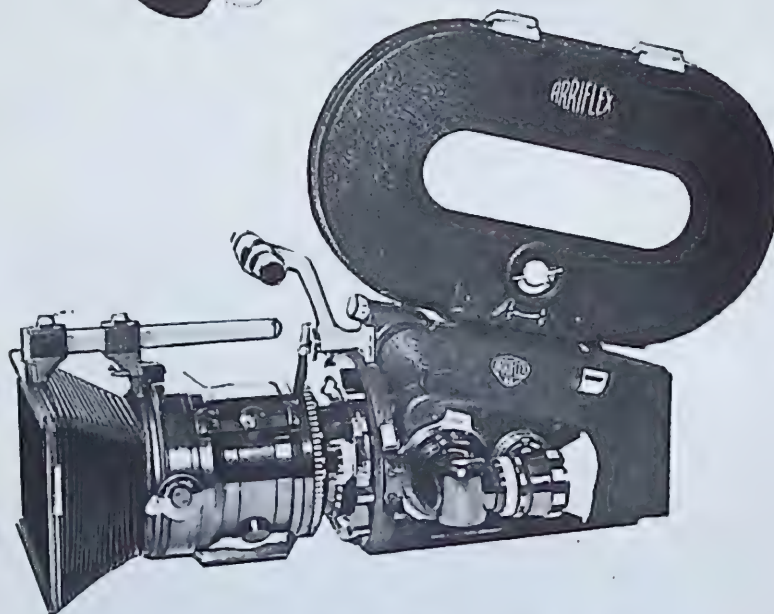
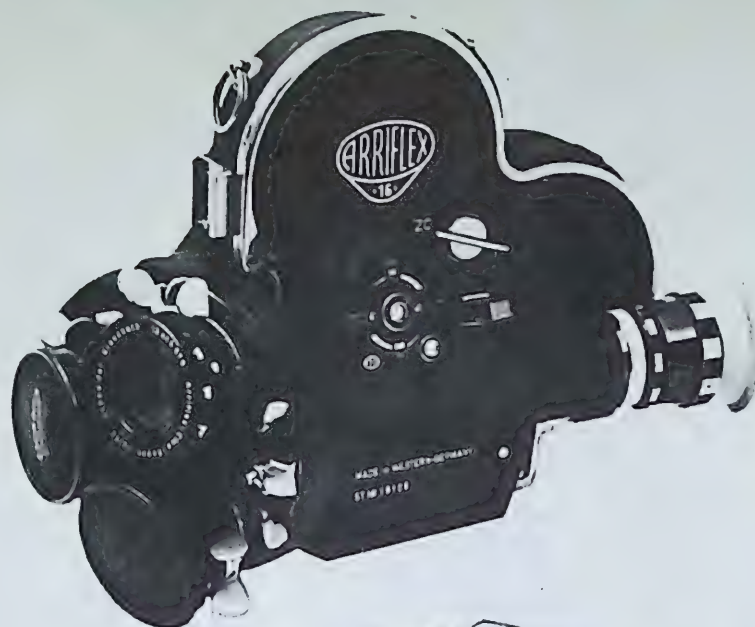
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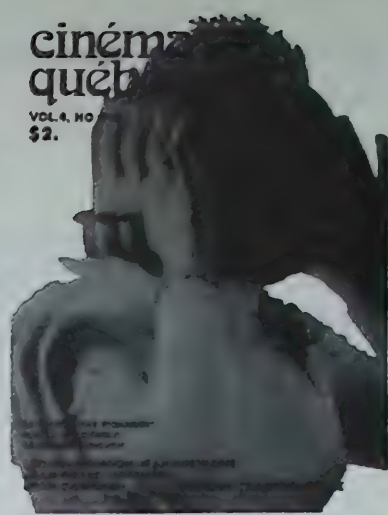
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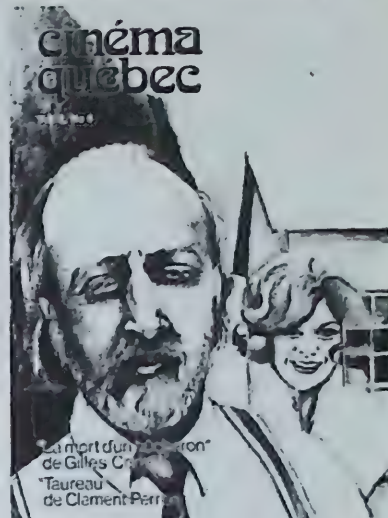
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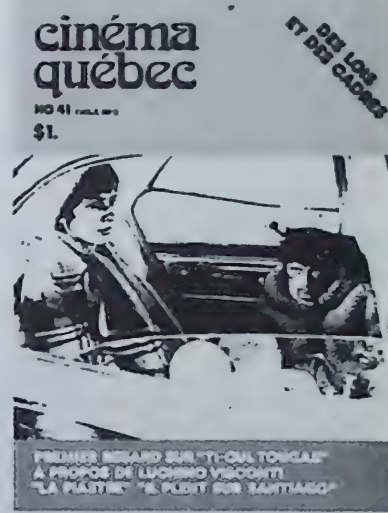
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Erratum

In an advertisement in issue no. 36, the number of members of the CCFM was printed in error as 15,000. This should have read 10,000. Our apologies to the CCFM. Ed.

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FILM REVIEWS

David Cronenberg's

Rabid

d: David Cronenberg, **sc:** David Cronenberg, **ph:** René Verzier, **ed:** Jean Lafleur, **sd:** Richard Lightstone, **sd. ed:** Danny Goldberg, **m:** Ivan Reitman, **l.p.:** Marilyn Chambers, Frank Moore, Joe Silver, Howard Ryshtan, Patricia Gage, **exec. p.:** Ivan Reitman, André Link, **p:** John Dunning, **p.c.:** Cinema Entertainment Enterprises, Inc., 1976, **col:** color 35mm, **running time:** 90 minutes, **dist:** Cinepix Inc.

When David Cronenberg isn't making films, he likes to ride motorcycles. Eventually he may make the first Canadian biker film but in the meantime he's playing out his fantasies with horror movies. The latest, **Rabid**, came out so quickly after **Shivers** and follows so closely the latter's instinct for the visceral, that we don't need to ask why this film was made: Cronenberg's formula for horror paid off with **Shivers** and it will do so with **Rabid**.

Need I say that those who saw **Shivers** and put it down (sometimes viciously) will probably put down this film and for the same reasons. The plots are unashamedly similar: a carnivorous parasite invades a human carrier and spreads, like rabies, through an entire city. But I'm no purist. Like any Girl Guide who has stayed up well beyond curfew at camp to tell horror stories, I would have been disappointed if during **Rabid** I had done a less thorough job on my fingernails.

There is something about seeing a brigade of garbage trucks on clean-up duty in a quarantined city, a city in which members of the home guard (dressed in hospital fatigues) are shooting down snarling, foaming fellow citizens, that is, er, unsettling. In **Rabid** Cronenberg seems to be



Keeping the rabid under lock and key

moving in the direction of creating an implied horror — a population gone berserk and turning on itself; if he doesn't quite carry the subtlety far enough, he at least calls into play more elements than just the grisly evidence of the parasite. Perhaps his greatest achievement in this film is that the parasite, buried as it is in the armpit of the innocent, well-meaning Rose (Marilyn Chambers), rouses not our disgust but our curiosity. That it is also blatantly sexual in form and delivery is the other dimension of the film and lodges **Rabid** neatly in a favorite Cinepix camp.

But proving himself for Cinepix won't hurt Cronenberg any more than it hurt Gilles Carle and a couple of other beginning Canadian directors. After all the Sylvester Stallone story, if it is indeed true, doesn't happen often, and never (?) in Canada.

Rabid is directed with stirrings of style (I think of the eerie final scene). Cronenberg gets a convincing performance from Marilyn Chambers who plays Rose with self-confidence and an almost athletic grace, but

while Frank Moore is sulking his way through his lead role, the amiable Joe Silver moves in to steal the younger actor's thunder.

Cronenberg both wrote and directed **Rabid**. In my judgment, he is not particularly meticulous about either function. There are a few too many unexplained incidents of plot (was the parasite introduced accidentally or maliciously and where did it come from?) and early in the film there are annoying lapses of continuity (was it a snowy forest the accident occurred in, or a grassy field?). He does, however, develop a strong rhythm and ends the film at a point of tension rather than one of overkill.

Cronenberg was fast on the rebound with **Rabid**, perhaps too fast, though it seems likely that the film was intended to set him up for the kind of projects that will one day carry him beyond the critics' barbs. There's always that hope. And for audiences who don't have such a perspective, a diet of gnashed knuckles and fingernails can go a long way too.

Joan Irving

Film Credit Abbreviations: d.: Director, asst. d.: Assistant Director, sc.: Script, adapt.: Adaptation, dial.: Dialogue, ph.: Photography, sp. ph. eff.: Special Photographic Effects, ed.: Editor, sup. ed.: Supervising Editor, sd.: Sound, sd. ed.: Sound Editor, sd. rec.: Sound Recording, p. des.: Production Designer, a.d.: Art Director, set dec.: Set Decorator, m.: Music, m.d.: Music Director, cost.: Costumes, choreo.: Choreography, l.p.: Leading Players, exec. p.: Executive Producer, p.: Producer, assoc. p.: Associate Producer, p. sup.: Production Supervisor, p. man.: Production Manager, p.c.: Production Company, col.: Colour Process, dist.: Distributors, narr.: Narration.

Gille Carle's

L'ange et la femme

d: Gilles Carle, **ph:** François Protat, **ed:** Ophera Hallis, **m:** Lewis Furey, **l.p.:** Carole Laure, Lewis Furey, **p:** Robert Lantos, **p.c.:** R.S.L. Productions Ltd., 1977, **col:** 16mm blown up to 35mm, color, **running time:** 89 minutes, **dist:** Vivafilm Ltd.

Well... technically, it was well done – if one has to defend something about the film, and I don't think one does – but credit where it's due, the technical quality of *L'ange et la femme* was good. The images were attractive, nicely photographed, and well lit. Yes, the lighting was really very good –

one is tempted to say excellent – in fact, it was the high point of the film. And the editing was good too – well timed, you might say.

But technical proficiency does not a good film make. And it will not disguise an out-and-out sham. Granted, to admit to a penchant for pornography is not exactly socially acceptable, but to try to clothe it in the garb of so-called 'art' or 'higher ideals' is a farce of the lowest order. No – it is pathetic, monsieur Carle. And what we have come to accept as the beauty of Carole Laure's physical attributes will not save you.

L'ange et la femme concerns a young woman who is chased and killed by three thugs. (What has incurred their wrath? Perhaps her lack of acting ability...) She is then brought to life by (apparently) the angel Gabriel – more, it seems, so he won't be guilty of necrophilia than out of any

real grace – long enough for her to discover love, and the true meaning of life, via some melodramatic music and cheap philosophy, and lessons therein, and one excruciating central sequence of hard-core sex. (One can't call it lovemaking, for love is one thing, among many, conspicuously lacking in this film. Hell, it's not even erotic.) Her death then repeats itself – something to do with design, or fate... (?)

L'ange et la femme is cold and dry and unimaginative, save for one delightful sequence of round-the-table banter wherein we are treated to a hilarious account of an encounter with a cripple in the Metro. But the wit and élan of this scene walked into the film by mistake, and serve only to accent the tawdriness of the rest of the film. (It's not even a real film – it's a series of moving photographs with sound.)

The 'spiritual drama' of *L'ange et la femme* is pure hokum – a shoddy invention designed to justify the prurient interests of Carle and the gross exploitation of Carole Laure (not to mention poor Lewis Furey). One can only hope all the handling and screwing of Ms. Laure's body satisfied someone...

Carle, with this celluloid fantasy, displays a complete inability to make even his pretensions interesting. Ms. Laure's solo – "Je veux vivre", supposedly the key to the story – sung while romping in snowy fields, is pathetically uninspiring. The constant readorning of her body is embarrassing. Our pretty little zombie and her guardian angel, in a musical duet that must be a parody (albeit a cheap one) of Tabu perfume ads, are totally lacking in passion. And Ms. Laure and Mr. Furey, reaching for Lord knows what heights beyond, are as consistently vacuous as the script. It's so bad, it lacks even the impact of being insulting.

The sex – and it's the real thing, folks – is not the whole film (percentage-wise) but it is undoubtedly the focal point and raison d'être of the whole enterprise. It would seem the film was conceived and held together by some misguided genital discharge.

If Carle wants to fantasize and/or have carnal knowledge of Ms. Laure with her consent, he may do so. But he ought to abandon his bulky film equipment and do the deed properly and in private, and not waste other people's precious time. **Jane Dick**



Lewis Furey and Carole Laure in *L'ange et la femme* (the alternative was necrophilia?)



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- Québec Cinema Week at the Festival International du Livre, Nice, from May 6 to May 11, 1977, Cinémathèque de Nice.
- the 30th International Film Festival, Cannes, from May 12 to May 27, 1977, Hôtel Carleton, Suite 116.



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